

An abstract painting featuring three stylized human figures in profile. The central figure is a woman with long, flowing hair, wearing a vibrant green dress and black pants, standing on a blue rectangular base. To her right is a taller, more slender figure in a dark, form-fitting dress, holding a dark handbag. On the far right, a third figure is partially visible, wearing a reddish-brown garment. The background is a mix of soft pink, light blue, and white washes. On the left, a thin, dark, branch-like structure extends upwards. The overall style is expressive and modern, with bold outlines and a rich color palette.

New American Paintings

JURIED EXHIBITIONS-IN-PRINT

134

February/March

New American Paintings

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134



New American Paintings was founded in 1993 as an experiment in art publishing. With over five thousand artists reviewed annually, it has become America's largest and most important series of artist competitions. Each competition is catalogued in a unique volume: Northeast, South, Midwest, West, Pacific Coast, and MFA Annual. Featured artists are selected on the basis of artistic merit and provided space for free.

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CT, DE, MA, ME, NH, NJ, NY, PA, RI, VT

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CURRENT MASTERS OF FINE ARTS CANDIDATES

South

AL, AR, DC, FL, GA, KY, LA, MD, MS, NC, SC, TN, VA, WV

Midwest

IA, IL, IN, MI, MN, MO, OH, WI

West

AZ, CO, ID, KS, MT, ND, NE, NM, NV, OK, SD, TX, UT, WY

Pacific Coast

AK, CA, HI, OR, WA



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Front cover: Hahn, p70

Back cover: Degen, p54

Recent Jurors:

Nora Burnett Abrams

Museum of Contemporary Art Denver

Bill Arning

Contemporary Arts Museum Houston

Janet Bishop

San Francisco Museum of Modern Art

Staci Boris

Elmhurst Art Museum

Nina Bozicnik

Henry Art Gallery

Steven L. Bridges

Eli and Edythe Broad Art Museum

Dan Cameron

Orange County Museum of Art

Cassandra Coblenz

Independent curator

Eric Crosby

Walker Art Center

Dina Deitsch

deCordova Sculpture Park and Museum

Apsara DiQuinzio

UC Berkeley Art Museum and Pacific

Film Archive

Lisa Dorin

Williams College Museum of Art

Anne Ellegood

Hammer Museum

Lisa D. Freiman

Institute for Contemporary Art,

Virginia Commonwealth University

Evan Garza

Blanton Museum of Art

Rita Gonzalez

Los Angeles County Museum of Art

Michelle Grabner

2014 Whitney Biennial, Whitney Museum of American Art

Randi Hopkins

Independent curator

Laura Hoptman

The Museum of Modern Art, New York

Toby Kamps

The Menil Collection

Miranda Lash

New Orleans Museum of Art

Al Miner

Museum of Fine Arts, Boston

Dominic Molon

RISD Museum of Art

Sarah Montross

deCordova Sculpture Park and Museum

René Morales

Pérez Art Museum Miami

Barbara O'Brien

Kemper Museum of Contemporary Art

Valerie Cassel Oliver

Virginia Museum of Fine Arts

Raphaella Platow

Contemporary Arts Center, Cincinnati

Monica Ramirez-Montagut

San Jose Museum of Art

Lawrence Rinder

UC Berkeley Art Museum and Pacific

Film Archive

Veronica Roberts

Blanton Museum of Art

Michael Rooks

High Museum of Art

Alma Ruiz

Museum of Contemporary Art, Los Angeles

Kelly Shindler

Contemporary Art Museum St. Louis

Anna Stothart

The Institute of Contemporary Art/Boston

Catherine Taft

LA><ART

Julie Rodríguez Widholm

Museum of Contemporary Art Chicago

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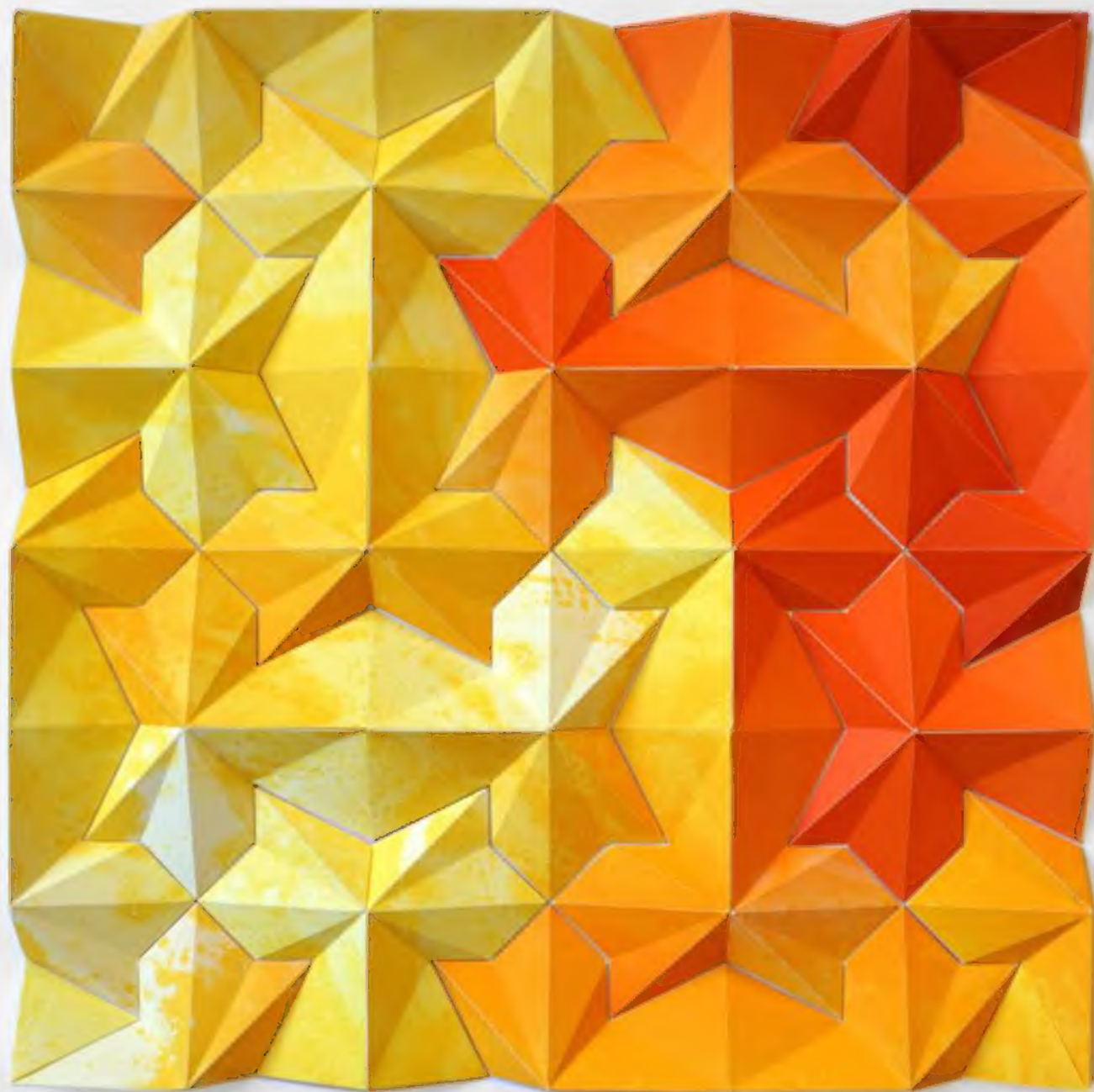
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Wardwell, p130

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New
American
Paintings

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Editor's Note

As I write this, it has been a few weeks since the annual mayhem that is Art Week in Miami Beach. I am still recovering. Miami is not my favorite place in the world, but for one week each year I can stomach it. As someone who makes part of their living as an art dealer, being there is almost a necessity. It is an opportunity to reconnect with artists, collectors, and friends that is invaluable. As someone who likes to look at art, it is a rewarding, if draining, opportunity to take in an overwhelming amount of visual information, and, perhaps, make some meaningful discoveries along the way.

There was good energy in Miami this year. While last year's festivities were clouded by a palpable level of unease that Trump's election engendered, this year it seemed as if people were less burdened, and ready to enjoy themselves. There were too many highlights to mention in this short space, but the two things that were on everyone's lips were the Bass Museum of Art's presentation of Ugo Rondinone and Mika Rottenberg—an extraordinary, mind-altering one-two punch—and the meteoric rise of the LA-based painter Christina Quarles. Before *Trigger: Gender as a Tool and a Weapon* opened at the New Museum in late September, Quarles was an unknown quantity. In quick succession, her work was featured in the well-regarded exhibition *Engender* at LA's Kohn Gallery and it was acquired by the Rubell Family Collection; Pilar Corrias Gallery announced their representation of her; and David Castillo Gallery in Miami gave her a solo exhibition during Miami Art Week. It seems as if every collector now "needs to have" a Quarles. Welcome to the art world.

There was a wide variety of work on view in Miami, but you didn't need to walk down too many art fair aisles to realize what the year's main trend was: figure-based painting, in particular that made by female artists and artists of color. Sorry, white guys, it was not your year. Actually, I hate to use the word "trend" here. For me, it seems like a long overdue awakening. I don't think there is any way to overstate the impact of artists such as Kerry James Marshall, Jordan Casteel, and former *NAP* alum Nina Akunyili Crosby getting such extraordinary attention. It is a game changer, a shifter of consciousness, and, to be blunt, a recognition that art history, as it has so far been codified, needs to be seriously reevaluated. (By the way, one other trend of note is the "rediscovery" of overlooked artists. I am all for deserving artists having their day, but I think this cycle has gotten a bit ridiculous. It is more driven by dealers' desperate need for inventory than aesthetic merit.)

The juror for this issue of *New American Paintings* is Susan Cross, Curator at MASS MoCA. She has done an incredible job at her institution and mounted one memorable exhibition after another. Her selections for this issue, and her insightful essay, tell us a lot about painting's current state. ■

Steven Zevitas
Editor & Publisher



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BUSINESS OF ART

NYFA's Business of Art directory is a comprehensive archive pertaining to the practical side of artmaking.

Open doors at www.nyfa.org

Noteworthy:

Tomashi Jackson

Juror's Pick p82

Tomashi Jackson merges sculpture, textiles, and printmaking in her hybrid paintings, which nearly vibrate with ecstatic color. One confidently juts out from the wall while another droops and sags onto the floor as if weighed down by its subject matter. Bringing to mind the work of predecessors ranging from Barnett Newman to Peter Halley, these active, tactile works explore the relativity of color in terms of both pigment and race. As her titles suggest, Jackson embeds in these abstract works images related to court cases that desegregated schools in the 1950s and to more recent violence toward black children.



Robin F. Williams

Editor's Pick p138

I have been following Williams's work for close to a decade. She is an extraordinarily gifted painter capable of delivering one technical tour de force after another. Her work exists at the intersection of genre painting and portraiture. As of late, her primary subject has been fictional women who offer their most culturally valuable attributes—sex appeal, youth, style, grace—and, in doing so, offer a scathing critique on the lack of power that these attributes actually bestow on them. Williams is a good example of an artist who should have been getting a lot more attention earlier in her career. She emerged at the beginning of the Zombie Formalist moment, and, while the art world's gaze was focused elsewhere, developed into a formidable artist.



Winners: Northeastern Competition 2017



Juror: Susan Cross, Curator, MASS MoCA, North Adams, MA

Juror's Selections:

Pao.o **Arao** | Ag.aé **Bassens** | Morgan **Blair** | Julia **Bunn** | Loren Andrew **Burke**
Sedrick **Chisom** | **Chomz** | Matthew **Cole** | Sarah **Coote** | Corydon **Cowansage**
Benjamin **Degen** | Peter **Demos** | Sean **Downey** | Allison **Gray** | He di **Hahn**
Kenichi **Hoshine** | Annette **Hur** | Tomashi **Jackson** | Royal **Jarmon** | Sarah **Lubin**
Kimo **Nelson** | Tammy **Nguyen** | Maia Cruz **Palileo** | Anthony **Palocci Jr.** | Dana **Powell**
Karen **Schifano** | En k **Schoonebeek** | Travis K. **Schwab** | Alexandria **Smith** | Joe **Wardwell**
Justin R. **Webb** | Rob n F. **Williams** | Randy **Wray** | Leon Wen **Xu** | Gwen **Yip**

Editor's Selections:

De.phine **Hennelly** | Ryan Nord **Kitchen** | Mel **Reese** | Cole **Sayer** | Eleanor **Swordy**

Juror's Comments

Susan Cross

Curator, MASS MoCA, North Adams, MA



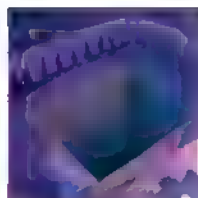
Despite the stylistic diversity in the works selected for this issue of *New American Paintings*, there is a pervasive sense of detachment, unease, and disorientation. Isolated and anxious figures appear in desolate or inexplicable landscapes. Emotional and psychological intensity is conveyed by the urgent handling of paint and the contrast of vibrant off-key or acid colors and dark, muddy hues. One might conclude that the agitated mood of these “new American paintings” is a response to the “new America” in which we find ourselves. Last year’s election made many of us feel like strangers in a strange land, a sensation that a great number of the paintings here visualize

Some are uninhabited, such as Anglaé Bassens’s empty subway seats and Allison Gray’s tundra-like landscapes, or uninhabitable, like Sedrick Chisom’s ice floe. When they are not completely absent, absurd protagonists, like Chisom’s deep-sea diver wearing Confederate shorts, are often solitary, fragmented, or obscured. The vantage point in Benjamin Degen’s angst-filled paintings is oddly ankle-high, frustrating a sense of the big picture: in *First Draft*, a jumble of bare feet in a rainbow of skin colors trample autumn leaves and a newspaper bearing the headline “Trump Triumphs.” The unpeopled basketball courts of Matthew Cole’s *Hoop Dreams* feel almost post-apocalyptic, and a sense of loneliness also colors his *Dead Winter*, a snow-covered exterior fused with a claustrophobic interior, more like a psychological condition than a landscape. Chornz’s *Swim Good* imagines an equally improbable place: an empty walled-in swimming pool that, in the purplish night, appears as dark and foreboding as a bottomless pit. The sense of dread in these urban and suburban landscapes recalls the awe and fear aroused by the sublime nineteenth-century vistas of the Hudson River school painters, whose grand vistas are evoked in Kimo Nelson’s lilac-hued images of the Grand Canyon. Joe Wardwell reinscribes such iconic American landscapes with less romanticized realities, superimposing lyrics from rock songs such as the Ramones’ “Blitzkrieg Bop.”

The lively graphic quality of Kenichi Hoshine’s paintings evokes fairy tales, which on inspection turn dark, with hints of a colonial past: in *The Search Party*, a caped woman walks through a moonlit forest toward a dark figure wielding a dagger; in *Fever*, a pair of pointed shoes peek out from a sheet covering a body laid out on a table. Alexandria Smith’s powerful images similarly conjure fables and children’s stories with a twist: drawn in blocks of rich color, young girls visualize the desires usually left out of coming-of-age tales.



Burke p30



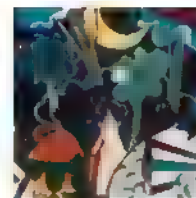
Chomiz p38



Cole p42



Degen p54



Hoshine p74



Powell p110

“One might conclude that the agitated mood of these ‘new American paintings’ is a response to the ‘new America’ in which we find ourselves.”

Painted in a neo-folk style, Loren Andrew Burke's miniature *The Prisoner* is the stuff of fiction, if not hallucination: a pink figure covered in eyes is trapped in a cell. A small painting depicts the same being dancing outside a pyramid like one of Keith Haring's joyful figures; the image-within-an-image conjures the power of art to envision an alternative reality.

Annette Hur conveys disorientation in many of her inscrutable, seductive paintings: her amorphous forms bring to mind the curves of the female body as well as the melting forms and strange landscapes of Salvador Dalí, across the top and bottom of *I'd rather be* the phrase “no place” seems to begin or finish the work's title. In Heidi Hahn's series *The Future Is Elsewhere*, languorous women whose ghostlike figures recall those of Edward Munch sit, slouch, or recline, as if waiting for the disappointments women have historically faced and, sadly, continue to confront in the era of Trump. I imagine the wilting postures of Hahn's protagonists as a reaction to the stunning defeat of a candidate who could have become the first female president of the United States. Sarah Lubin's paintings of women performing domestic tasks likewise project dejection, or boredom. Despite the soothing palette Lubin uses to depict their picturesque surroundings, her women sit, stand, or lounge in poses that convey “No more!” Tammy Nguyen's hero is direct in her protest, giving the middle finger as she pushes up her glasses. Robin F. Williams's women are equally defiant and fearless: beautiful and awkward, the naked blonde in *Burn* lights a cigarette while sitting casually on a tombstone. In *Spa Night*, two women in tie-dye and mirrored glasses bathe a nude companion in a grass-lined river, the intimate nighttime scene lit by menacing searchlights.

Dana Powell's *Brass Eye* also speaks to the current climate of anxiety and surveillance. The peephole reminds us that much as we value privacy, we are increasingly both watched and watching. Gwen Yip's diminutive paintings of lonely moments in the New York subway capture another kind of isolation: her subjects, depicted from behind, suggest how insulated and solitary we can be, even in a metropolis. The small size of Powell's and Yip's work is shared by a surprising number of the artists selected. On the one hand, the intimacy of these paintings reflects a practical constraint: with studio rents prohibitive, many painters work at home or in small spaces. On the other, the scale may speak to a turning inward or an impulse to exert control in the face of a political landscape that feels very much out of control. Justin R. Webb's meticulous interiors, for example, envisage a domestic domain of order and beauty devoid of troublesome people: two of his works shown here include miniature versions of Henri Matisse's monumental mural *The Dance*, 1932, that pointedly omit the dancers. It is evident that many others among this group of painters are deeply engaged with the paintings of predecessors including Milton Avery, Stuart Davis, Philip Guston, and David Hockney, who once represented new American painting themselves. Perhaps looking back will help us find a way forward.

With artists like those featured in this issue helping us process the unsettling period we are now passing through, I optimistically anticipate what the new American paintings will look like in 2020. ■

Juror's Selections



The following sections presented in alphabetical order

Biographical information has been edited

Prices for available work may be found on p176



Paolo Arao

No. 34 (Wild Thoughts) | acrylic and colored pencil on linen, 18 x 15 inches



Paolo Arao

No. 35 (XYZ) | acrylic and colored pencil on linen, 18 x 15 inches



Paolo Arao

No. 36 (Hungry Eyes) | acrylic and colored pencil on linen, 18 x 15 inches

Paolo Arao

Brooklyn, NY
www.paoloarao.com / @paolo_arao

b. 1977 Manila, Philippines

Education

1999 BFA, Virginia Commonwealth University, Richmond, VA

Residencies

2018 Vermont Studio Center, Johnson, VT
2016 Fire Island Artist Residency, Fire Island, NY
2000 Skowhegan School of Painting and Sculpture, Skowhegan, ME

Solo Exhibitions

2010 *Between the Lights*, Franklin Art Works, Minneapolis, MN
2008 *Forever*, Jeff Bailey Gallery, New York, NY
2006 *Intermission*, Jeff Bailey Gallery, New York, NY
2004 *Make Them Love You*, Jeff Bailey Gallery, New York, NY

Group Exhibitions

2017 *The Flat File: Year Five*, Tiger Strikes Asteroid, Brooklyn, NY
Painting Not Painting, I 'sindikit I, Baltimore, MD
Western Decoy, No Place Gallery, Columbus, OH
Common Ground, Ana Nova Gallery, St. Petersburg, Russia
All Things Great and Small, Geoffrey Young Gallery, Great Barrington, MA
Steady Mess, Bureau of General Services, Queer Division, New York, NY
2016 *The Retrieval of the Beautiful*, The Painting Center, New York, NY

Award

2005 Artist Fellowship, New York Foundation for the Arts

These works comes from a yearlong durational project consisting of fifty-two paintings.

established three rules:

- 1) Make one painting every week of the year.
- 2) Make each one 18 x 15 inches
- 3) Complete each painting in a single session

I enjoy working with self-imposed restraints and systems. I don't think of these restrictions as limitations, I see them as offering limitless possibilities. Intimately scaled, these paintings also utilize geometric abstraction as a base for addressing and exploring a queer narrative. My paintings are intentionally uncomfortable yet playful in their use of color and geometry. I love seeing ugly and beautiful colors collapsing happily or awkwardly into one another to create a dynamic and shifting space. At first glance, the paintings appear to be completely hard-edged, but on closer inspection, the edges reveal the imperfections that result from careful hand-painting.





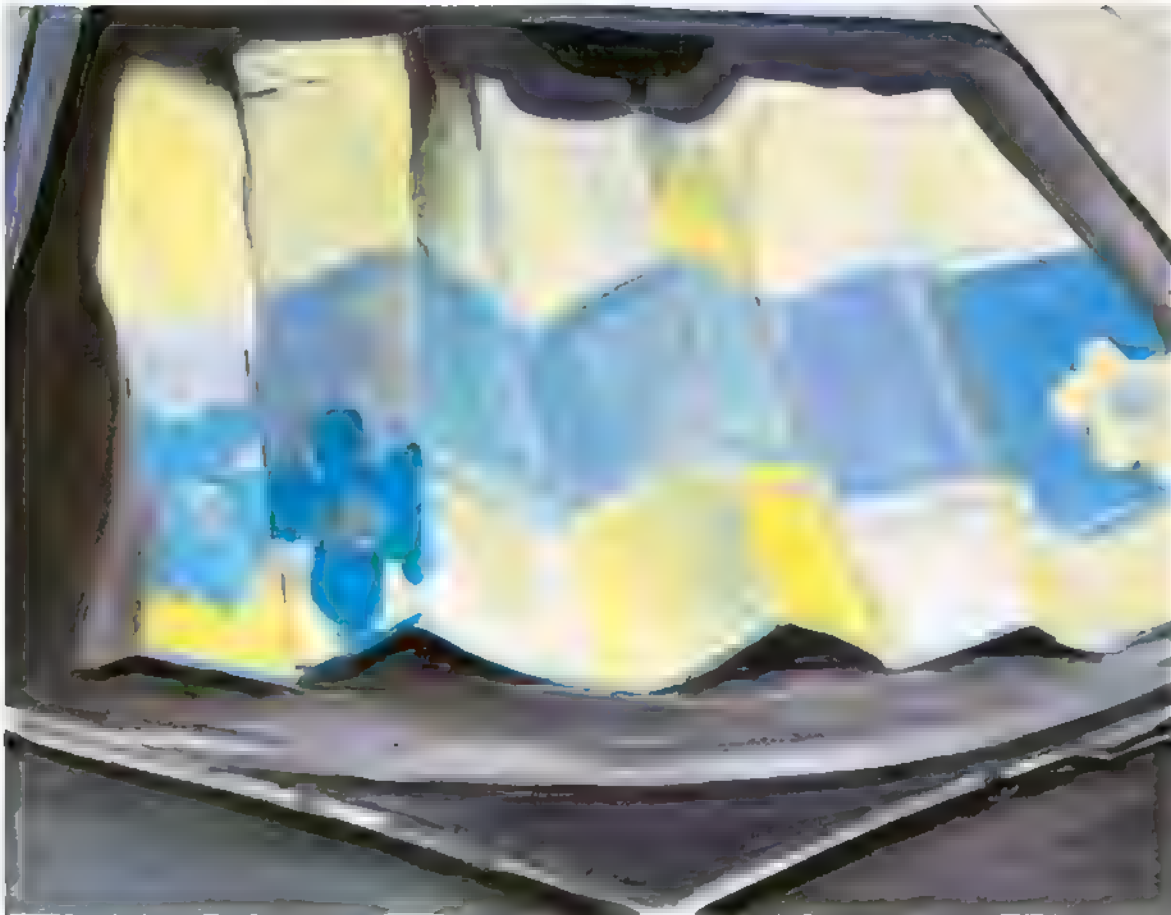
Aglaé Bassens

Gowanus Window oil paint on canvas, 18 x 24 inches



Aglaé Bassens

Blue R Train | oil paint on canvas, 18 x 24 inches



Aglaé Bassens

Sun Screen | oil paint on canvas, 14 x 18 inches

Aglaé Bassens

Brooklyn, NY

aglaebassens.painting@gmail.com / www.aglaebassens.com / @aglae_bassens

b. 1986 Mons, Belgium

Education

2009-11 MFA, Slade School of Fine Art, UCL, London, England

2004-07 BFA, Ruskin School of Drawing and Fine Art,
Oxford University, Oxford, England

Solo Exhibition

2016 *Front Parting*, Cabin Gallery, London, England

Group Exhibitions

2017 *Studio/Place*, LLE Gallery at BayArt, Cardiff, Wales

Bearings, Nars Foundation, Brooklyn, NY

HEADS, The Java Project, Brooklyn, NY

2016 *Contemporary British Painting Prize*, Richmond Museum,
London, England

What You Can't See, w/ Eric Oglander, Soho Revue Gallery,
London, England

2014 *Biennial of Painting: The Painter's Touch*, Museum van
Deinze en de Leiestreek, Deinze, Belgium

100 Painters of Tomorrow, BEERS London, London, England

Awards

2017 Finalist, Dentons Art Prize

2016 Finalist, Contemporary British Painting Prize

Honorary Mention for Painting, Beers Open Contemporary

2013 Finalist, East London Painting Prize

2012 Finalist, Jerwood Drawing Prize

Publication

2014 *100 Painters of Tomorrow*, Thames and Hudson

paint ordinary, familiar objects and scenes, such as a window, a shirt, a subway seat, or a shadow. Painted out of context and with n closely cropped compositions, these images become strange and empty, embodying the presence of absence. Painting talks to me of the tension between desire and loss, possession and longing. This binary dynamic is reflected in the process of painting, in the shift that occurs between my being fully immersed and absorbed in making, and then being removed through the act of looking when I step back and put down the brush.

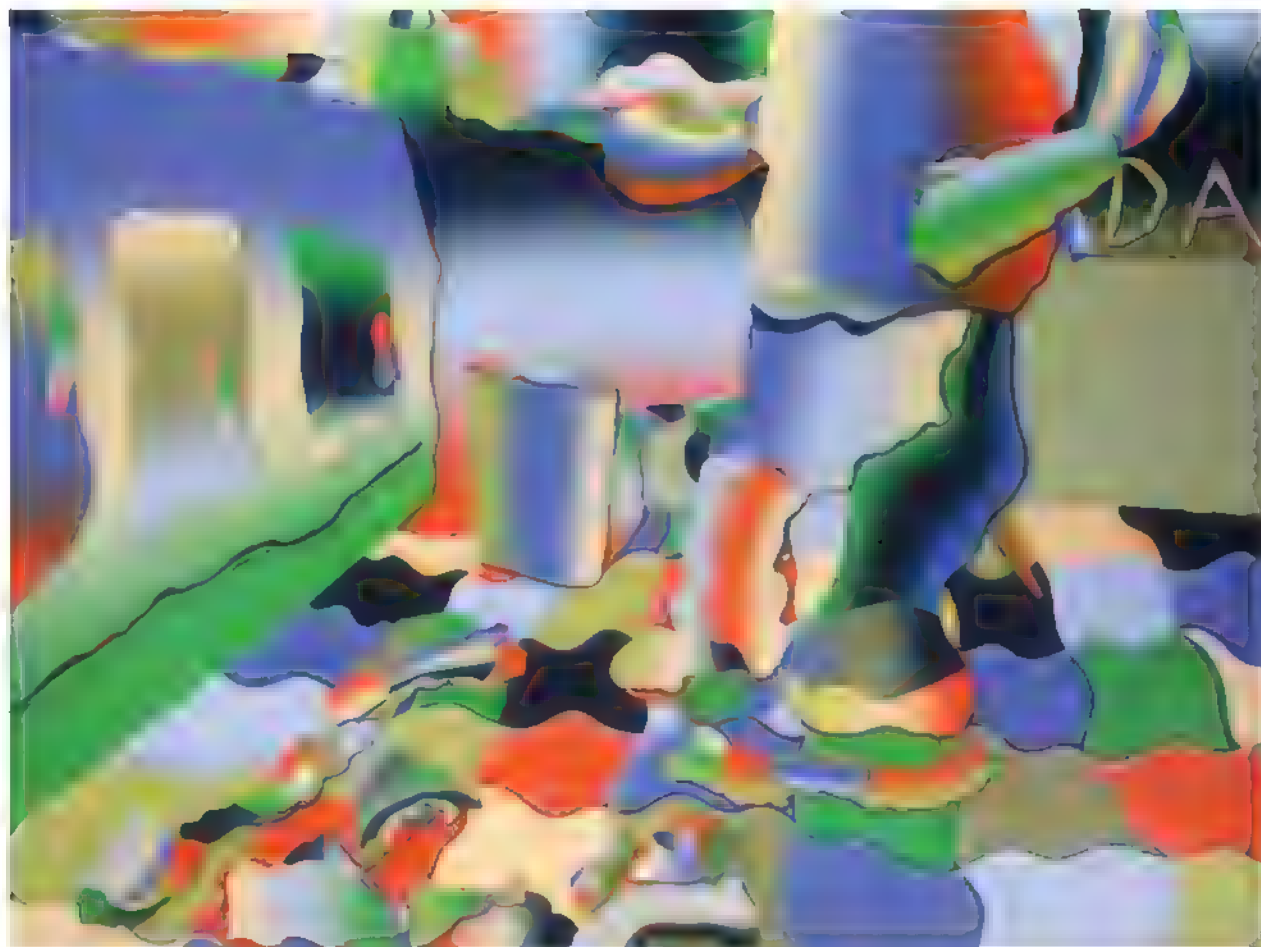
Bassens





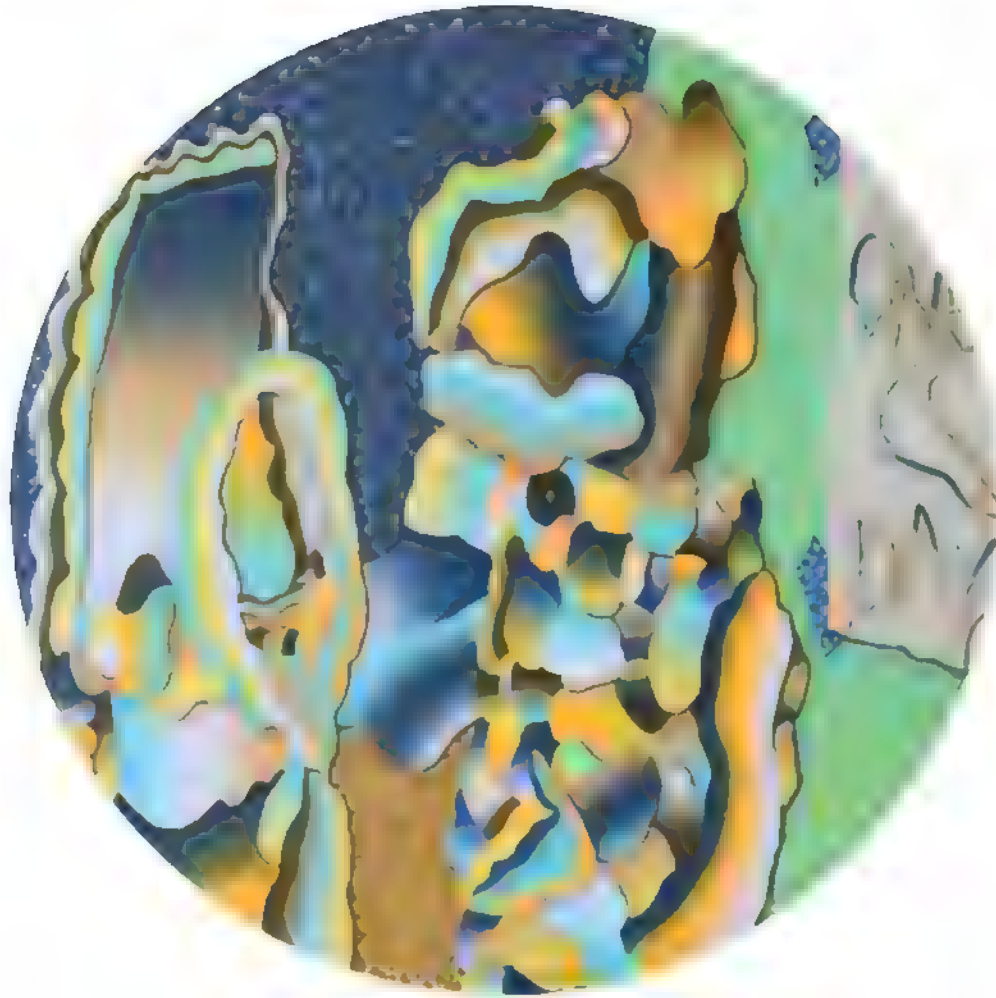
Morgan Blair

Ex stentia.Roundup Gov Top Weekly Clicks What Type of Motocross-Themed French On on Chili Cheese Log Do You Need in Your Life Just in Time for Soul Cavity Bleaching Week™? The Results Will Shock You! WATCH· Meaningful Video Appears to Show Fetus Pumping Gas from within the Womb! And, 25 Life Hacks That Transform Ordinary Household Objects into Cute Mason Jar Organizers for All Your Whiteness, Cheesecake Ideas! Click Like | acrylic and sand on canvas over panel, 60 x 60 inches



Morgan Blair

LIFE HACK Transform Your Complacent Racism into the Cute Look for Fall You Never Knew You Needed with just a Rubber Band, a Toilet Paper Tube, a Sensory Deprivation Chamber and 4,500 Boxes of Frosted Flakes (For Building an Effective Physical Barrier between You and Your Fears!) | acrylic on canvas, 72 x 96 inches



Morgan Blair

Purchase 8 High Octane Gatorades from the Downtown Providence 7-Eleven Late Nite Menu and Find out Which Impossibly Adorable Dog Meme Corresponds with Your Deepest Existential Longing for Meaningful Human Connection! Sponsored by Pibull acrylic and sand on canvas, 60-inch diameter

Morgan Blair

Ridgewood, NY

212.466.1100 (The Hole)

www.morganblair.com/ / @mmorgannblairr

b. 1986 Worcester, MA

Solo Exhibitions

2017 *TL;DR*, The Hole, New York, NY

Group Exhibitions

2017 *Picture City III*, Carriage Trade, New York, NY

Morgan Blair, Kate Klingbeil, Caroline Larson,

Andrew Rafacz, Chicago, IL

extra-cultural surprise, Shane Campbell Gallery,

Chicago, IL

Unfamiliar Again: Contemporary Women Abstractionists,

Newcomb Art Museum, New Orleans, LA

Small Enough to Keep Me Happy, Big Enough to Keep Me

Occupied, Eighteen, Copenhagen, Denmark

Optically Topical, Thierry Goldberg Gallery, New York, NY

Shampoo Effect, Mass Gallery, Austin, TX

Hunting for Punchlines, Greenpoint Terminal Gallery,

Brooklyn, NY

Post Analog Painting II, The Hole, New York, NY

The Paperweight Show, Fisher Parrish, Brooklyn, NY

2016 *Never Far Away*, LVL3, Chicago, IL

How High?, Left Field, San Luis Obispo, CA

Television, 99¢ Plus Gallery, Brooklyn, NY

2015 *Lorax Poems*, Good Work Gallery, Brooklyn, NY

2012 *Black Foliage*, Nudashank, Baltimore, MD

Represented by

The Hole, New York, NY

I'm interested in the relationship between highly personal, specific, and familiar elements of our world and the surreal, absurd-to-the-point-of-being-abstract bastardizations of those elements that we generate and reflect back to ourselves through the Internet. I collect stills from homemade craft tutorials on YouTube, Craigslist "free stuff" photos, and children's claymations, for their common quality of being several times removed from reality, both visually and conceptually. In studying and manipulating these images, I both push them further into and pull them back from abstraction. Shapes and compositional elements tend to stretch and compress as I draw and redraw them, from screenshot to Photoshop to paper to canvas. Filling the shapes with hard-edged airbrushed gradients confuses the spatial relationships between them, as some space flattens out and some deepens, and I use clashing, saturated colors to root the paintings in an alternate reality, maybe a spin-off of the real world. And I use run-on, stream-of-consciousness titles, combining personal, political, and pop culture references to suggest new contexts for the final images.

Blair





Julia Bunn

Butter Balm | fabric, afghan, fringe, dried lamb's ear, dried daisies, underwear, pebbles, image of tapestry, glove, braided human hair, doily, and latex paint on dyed canvas, 61 x 49 x 2 inches



Julia Bunn

On the Beach | fabric, afghan, fringe, dried daisy, sand, shells, braided human hair, dolly, and latex paint on dyed canvas, 48 x 39 x 1 inches



Julia Bunn

Untitled II | human hair, fringe, dried flowers, folded note, twigs, schist, and acrylic on paper, 30 x 22 x 2 inches

Julia Bunn

Philadelphia, PA

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b. 1984 Barberton, OH

Education

- 2014 MFA, Temple University, Philadelphia, PA
- 2008 BFA, University of Akron, Akron, OH

Residency

- 2007 Printmaking residency, Frans Masereel Centrum, Kasterlee, Belgium

Professional Experience

- 2015-17 Adjunct Instructor, Foundations Department, Moore College of Art and Design, Philadelphia, PA
- 2014 Adjunct Instructor, Foundations Department, Tyler School of Art, Philadelphia, PA

Group Exhibitions

- 2017 *Annual Juried Exhibition*, Fjord Gallery, Philadelphia, PA
- 2016 *Faculty Triennial*, Moore College of Art and Design, Philadelphia, PA
- Juried Show*, Automat Gallery, Philadelphia, PA

Since childhood, I've collected relics from the past: specimens of fabric, hair, blankets, underwear, gloves, leaves, flowers, wood, rocks, glass, ceramic, shells, and sand. I inquire into the memories contained within these objects and our cognitive attachment to them as symbols of personal history. Fragments are submerged into paint and assembled onto canvas. Taken together, when these objects solidify a relief is formed, as the pieces are enclosed beneath a skin of paint. I reference various historical modes of archiving and commemoration, such as the encrusted designs of embellished medieval manuscript covers and ancient reliefs. My work becomes a visual archive and memorializes its objects while reflecting on an absence of the body and an attraction to the occult.

Bunn





Loren Andrew Burke

Out of One Hole and into Another | oil on prepared paper, 22 x 30 inches



Loren Andrew Burke

Ghost Dance | oil on canvas, 22 x 18 inches



Loren Andrew Burke

The Prisoner | acrylic on paper, 14 x 18 inches

Loren Andrew Burke

Turners Falls, MA
@pippysailor

b. 1986 Heath, MA

Education

2016 BFA, Tufts University, Medford, MA

Solo Exhibitions

2017 Jane Doe, Greenfield, MA
Madison Gallery, Millers Falls, MA

Group Exhibition

2017 *No Respite*, Feeding Tube/Rozztox Art, Florence, MA

Publication

2017 *This Is Revolting*, This Is Revolting Press

look at my art and I ask, is it as good and as interesting as a de Chirico or a Picasso or a Guston or a Hockney? I'm really only interested in getting better at paint handling, drawing, studying light, form, and color.

Burke





Sedrick Chisom

The superstitions of Ahab who pissed against the wall | oil and acrylic on tiled paper glued to canvas, 60 x 90 inches



Sedrick Chisom

The wrath of Medusa II | oil and acrylic on tiled paper glued to canvas, 90 x 88 inches



Sedrick Chisom

The White Gull of Weeping Willow | oil and acrylic on tinted paper glued to canvas, 68 x 60 inches

Sedrick Chisom

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215.908.6470

chisomsedrick8@gmail.com / www.sedrickchisom.com / @sedrickchisom

b. 1989 Philadelphia, PA

Education

2017 MFA, Rutgers University, New Brunswick, NJ

2015 BFA, The Cooper Union, New York, NY

Professional Experience

2016-18 Part-time Lecturer, Rutgers University, New Brunswick, NJ

Group Exhibitions

2017 *Traces*, Mana Contemporary, Jersey City, NJ

Accidental Racist, Mason Gross Galleries, Rutgers,
New Brunswick, NJ

2016 *Window Shopping*, pop-up exhibition, 31 Third Avenue,
New York, NY

You just gotta look for it, pop-up exhibition, 41 Cooper
Square, NY

Awards

2018 Nominee, Dedalus Foundation

2016-18 Full tuition scholarship, Rutgers University

2016 The Jacques and Natasha Gelman Trust Award
William Randolph Hearst Endowed Fellowship for
Minority Students

Laura Miller Margolius '42 Memorial Scholarship

2011-15 Full tuition scholarship, The Cooper Union

Publications

2017 Interview, youngspace.com, March 11

2016 "Editors' Picks: 6 Art Events to See in New York This Week,"
Artnet.com, May 23

My paintings use the romantic landscape as a site where the apocalyptic narratives of white supremacy, Christianity, and climate change intersect—a scenario in which most of the built environment has been obliterated and transformed into a toxic, hallucinatory wasteland. I am concerned with the historical construction of whiteness in fiction as an antagonism between notions of civility and barbarism, the built environment versus the "natural" landscape—the civic human subject in relation to the monstrous absolute Other. I position the romantic landscape as disturbed by the traces of Western imperialism and structural violence through a process that involves layering, spraying, or scraping away. For me, painting is a process of agitating a sealed-away past as a means to reconstitute itself in the present. I reference contemporary Black Lives Matter imagery, medieval Christian iconography, figures from Western mythology/history, as well as details from my own idiosyncratic life story.

Chisom





Chomz

Velvet | oil on linen, 68 x 66 inches



Chomz

Swim Good oil on panel, 40 x 32 inches



Chomz

Wasteful | oil on canvas, 62 x 50 inches

Chomz

Boston, MA

zchomyszak@gmail.com / www.zchomz.com / @z.chomz

b. 1992 Providence, RI

Education

- 2017 MFA, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
- 2015 BFA, Massachusetts College of Art and Design, Boston, MA

Residency

- 2016 Artist-in-Residence, Dumfries House, Cumnock, Scotland

Professional Experience

- 2017 Adjunct Faculty Member, Massachusetts College of Art and Design, Boston, MA

Group Exhibitions

- 2017 *Playbook*, On Stellar Rays, New York, NY
Emerging Talent Exhibition, Seraphin Gallery, Philadelphia, PA
Annual Student Exhibition: MFA Thesis Presentation, Samuel M.V. Hamilton Building, Philadelphia, PA
UNITY, Moore College of Art and Design, Philadelphia, PA
EXPO 36: Winners Exhibition, BJ Spoke Gallery, Huntington, NY
- 2016 *Good-Fellows: PAFA Fellowship Awards Exhibit*, Gallery 128, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Rumors of War, Gallery 128, Pennsylvania Academy of the Fine Arts, Philadelphia, PA

Awards

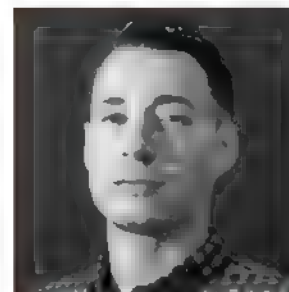
- 2017 Fine Arts Venture Fund Recipient, Pennsylvania Academy of the Fine Arts
- 2016 Fine Arts Venture Fund Recipient, Pennsylvania Academy of the Fine Arts
- 2015 All School Show Award, MassArt
- 2014 Floyd-Covert Faculty Recognition Award, MassArt

Publication

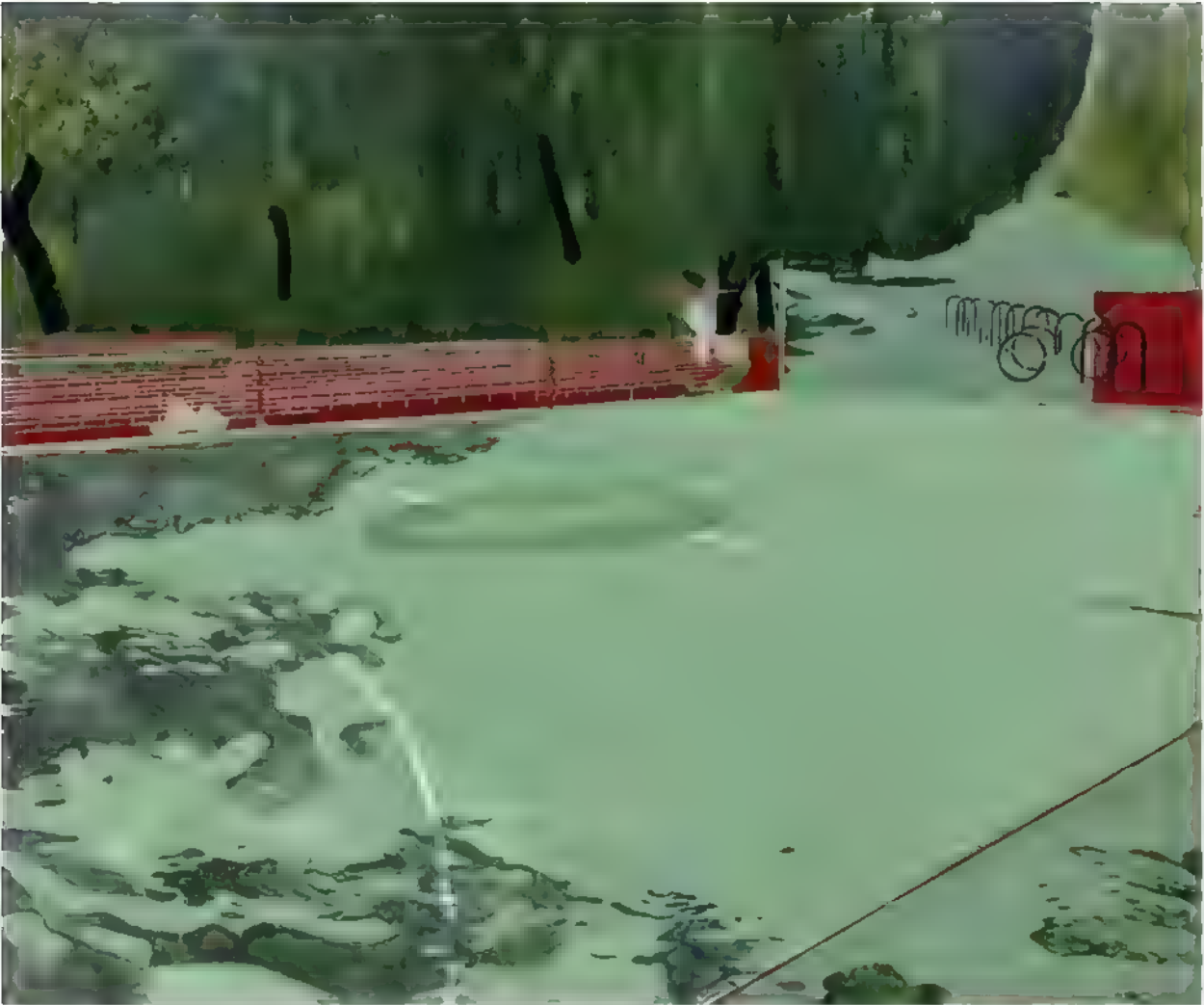
- 2017 *The Vaccination Picture*, Penguin Random House

I use painting to exploit the capacity of color to feel synthetic and corrosive to turn houses into industrialized plastic, and neighborhoods into fields of vinyl. Color impulses are often fleeting. I am forced to wait in order to find relationships that contain a cultural referent, symbolism, and narrative—a vibration where a single candy color may render the next as acid and turn the space to plastic.

Here, suburban neighbors are barely visible beyond the borders and fences that surround them. Each backyard is a sovereign state. The only outside source of information comes through a filtered, mediated, and neutralized digital translation; the privilege of seclusion made visible. In this space, acidic high cadmium extends, tarnishes, and contaminates. Grass becomes enflamed as the sky turns into a gray-green mass. I create artificial conditions that resist and antagonize conventional representations of America.



Chomz



Matthew Cole

Hoop Dreams (4) acrylic on canvas, 60 x 71 inches



Matthew Cole

Hoop Dreams | acrylic on panel, 18 x 18 inches



Matthew Cole

Dead Winter | acrylic on panel, 16 x 21 inches

Matthew Cole

Queens, NY

646.331.3162 (Silas von Morisse)

studio@matthewjcole.com / @artmjcole

b. 1987 New Jersey

Education

- 2010 BFA, Temple University, Philadelphia, PA
- 2008 Study Abroad Program, University of Georgia, Cortona, Italy

Solo Exhibitions

- 2017 *Memories, Dreams, Reflections*, Silas von Morisse Gallery, Brooklyn, NY
- 2010 *BFA Thesis*, Tyler School of Art, Philadelphia, PA

Group Exhibitions

- 2017 *Small Works*, Trestle Gallery, Brooklyn, NY
- 2015 *Bushwick Open Studios*, ART 3, Brooklyn, NY
- 2011 *SFI for Japan*, Simpson Films Inc., New York, NY
- 2009 Studio 27 28, Philadelphia, PA
- 2008 *La Mostra UCA Cortona 2008*, Cortona, Italy

Publication

- 2017 *New American Paintings*, #134

Represented by

Silas von Morisse, Brooklyn, NY

My paintings are reconstructions of certain memories I have felt an urgency to record, often representing potent personal experiences. Working from photographs as well as art-historical references, dreams, and the imaginary, I rarely restrict myself to a single source. Distortion and fragmentation are welcomed in my work, for I believe they are primary qualities of memory and the subconscious.

Carl Jung's writings on visions and symbols have encouraged me to pay attention to certain images. He wrote, "The years when I was pursuing my inner images were the most important of my life—the later details are clarifications of the material that burst forth from the unconscious. It was the prima materia for a lifetime's work." Jung grasped the human psyche through writing, analyzing his own visions as well as those of his patients. I strive to elevate my own archetypal ideas through painting. Several of my images came to me in a "burst," a term Jung used to describe the initial stages of archetypal image development.

Cole





Sarah Coote

Medusa Laughing | acrylic and plastic screen on canvas, 64 x 44 inches



Sarah Coote

Licking the Back | acrylic and plastic on canvas, 66 x 44 inches



Sarah Coote

New Orleans acrylic on canvas, 64 x 44 inches

Sarah Coote

Queens, NY
www.sarahcoote.com

b. 1991 Philadelphia, PA

Education

- 2017 MFA, Virginia Commonwealth University, Richmond, VA
- 2013 BFA, Rhode Island School of Design, Providence, RI

Group Exhibitions

- 2017 *NURTURE*art benefit, EFA Project Space, The Elizabeth Foundation for the Arts, New York, NY
Whateverbeing, Present Company, Brooklyn, NY
Emerge, Page Bond Gallery, Richmond, VA
- 2016 *Love Learning in Porous Skin*, Anderson Gallery, Richmond, VA
Porous Coverage, FJORD, Philadelphia, PA
Deal with It, Woskob Family Gallery, State College, PA
The Heat Goes on Where the Hand Has Been, 6 N 6th Street, Richmond, VA
Body Mass, New Boone, Philadelphia, PA
- 2014 *VOXX: Present Tense*, Vox Populi, Philadelphia, PA

Publications

- 2017 "An Interview with the Painter Sarah Coote," *Candid Magazine*, June 14
Floorr Magazine, #8
"Q&A with Sarah Coote," *Maake Magazine*

My process involves making sculptures and paintings with a growing collection of found and personal artifacts. Rooted in my interest in dressing and arranging, the sculptures become vessels for these collected objects and serve as source material for the paintings

The paintings engage with sensory experience, reflecting on how the revelation of only part of an image affects our understanding of time and emotive content. In the process of cropping, I discover new images that shift narrative and encourage projection onto the surface

Coote





Corydon Cowansage

Leaves #10 | acrylic on canvas, 18 x 16 inches



Corydon Cowansage

Stairs #3 | acrylic on canvas, 54 x 46 inches



Corydon Cowansage

Grass #63 | acrylic on canvas, 80 x 76 inches

Corydon Cowansage

New York, NY

corydon.cowansage@gmail.com / www.corydoncowansage.com / @corydon_c

b. 1985 Philadelphia, PA

Education

- 2011 MFA, Rhode Island School of Design, Providence, RI
- 2008 BA, Vassar College, Poughkeepsie, NY

Residencies

- 2014 AIM Residency, Bronx Museum of the Arts, Bronx, NY
- 2007 Yale Norfolk School of Art, Yale University, New Haven, CT

Solo Exhibition

- 2016 *Dwell*, MILLER, New York, NY

Group Exhibitions

- 2017 *Highlight: New Canaan*, Silvermine Arts Center, New Canaan, CT
Drawer, Deli Gallery, Queens, NY
Windowsill, Mountain, Brooklyn, NY
- 2016 *Creeper*, w/ Austin Lee, also featuring KNOW WAVE and performances by Constance Tenvik, Sadaf H. Nava, Reto Pulfer, Jürg Halter, Tomek Kolczynski, Sarah E. Reid, Deli Projects, Basel, Switzerland
Stone Soup Nasty, Drgy Park, Brooklyn, NY
- 2015 *Bronx Museum Biennial*, Bronx Museum of the Arts, Bronx, NY
- 2013 *Against Nature*, James Graham & Sons, New York, NY

Award

- 2013 W.K. Rose Fellowship, Vassar College

Publications

- 2017 *Work in Progress Publication*, January
- 2016 "10 Emerging Artists to Keep on Your Radar," *Artnet.com*, November 21
"Paintings that Stress the Strangeness in Ordinary Surfaces," *Hyperallergic*, November 21

My paintings explore the psychology of space and the relationships between architecture, nature, the body, and abstraction. Using repeating forms like blades of grass, bricks, roof shingles, leaves, and fence slats, I make meditative optical abstractions that creep into representation.

Ranging in scale from six inches to nine feet, my work often locates the viewer in awkward spatial situations. Viewers are pressed up against a wall, squeezed between spaces, pulled into a hole, or pushed to the ground. My paintings produce uncanny perceptual shifts as they flip-flop between graphic abstraction and more naturalistic representation. Flat geometries might suddenly appear to have depth and mass. Space is folded or compressed, perspective and scale are askew, and access is blocked.

I often think of the forms in my paintings in relation to the body—bricks are fleshy, leaves have veins, grass stands in for hair or fingers or tongues, and dirt becomes skin. Forms almost touch, poke, rub

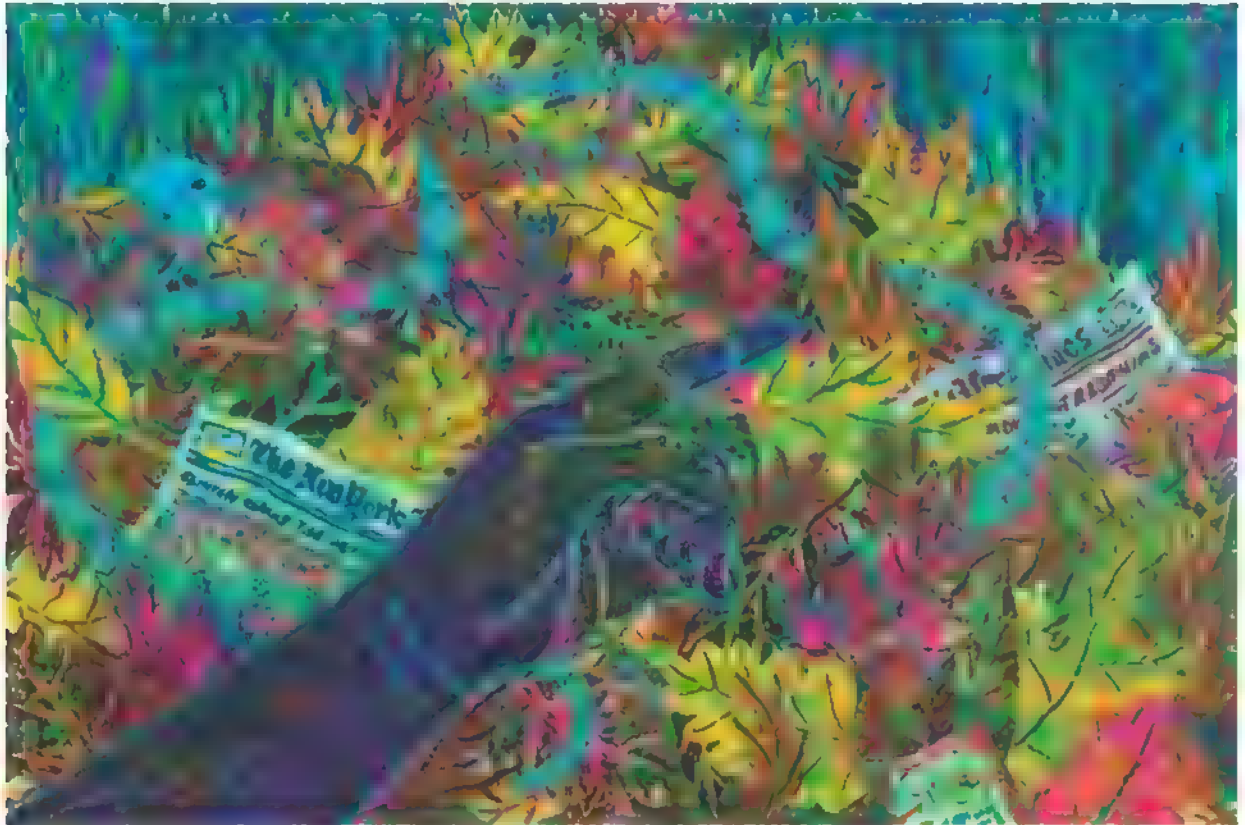


Cowansage



Benjamin Degen

First Draft, 2017 | oil and spray enamel on canvas, 40 x 60 inches



Benjamin Degen

Snake in a pile of dead leaves and garbage 2017 | oil and spray enamel on canvas, 40 x 60 inches



Benjamin Degen

Lucky Ones, 2017 | oil and spray enamel on linen, 60 x 84 inches

Benjamin Degen

New York, NY

212.647.9111 (Susan Inglett Gallery)

www.benjamindegen.com / @benjamindegenstudio

b. 1976 Brooklyn, NY

Education

1998 BFA, The Cooper Union, New York, NY

1997 Yale School of Art Norfolk Program

Professional Experience

2012– Visiting Artist, Rhode Island School of Design, Providence, RI

2006–14 The Cooper Union, New York, NY

2013 Visiting Artist, Yale School of Art Norfolk Program

Solo Exhibitions

2018 *Last Refuge*, Susan Inglett Gallery, New York, NY

2015 *Where We Live*, Susan Inglett Gallery, New York, NY

2007 *Brick Layer*, Mario Diacono, Boston, MA

Group Exhibitions

2016 *Intimism*, James Cohan Gallery, New York, NY

2013 *Amor Fati*, Pioneer Works, Brooklyn, NY

2012 *Painting as a Radical Form*, Collezione Maramotti,
Reggio Emilia, Italy

2005 *Greater New York*, PS1 MOMA, Long Island City, NY

Collections

Collezione Maramotti

The Museum of Modern Art, New York

The Tang Museum at Skidmore College

UBS Art Collection

Represented by

Susan Inglett Gallery, New York, NY

To be human is to move

We had to move to get here

We have to move to keep going

We must move to become who we will be.

We are a sea of humanity that flows as a contiguous mass in waves and tides

We flow across the entire earth: rising to the tops of mountains, filling the valleys, washing onto the shores of the most remote islands. The salty blood within us, and our life itself, flows as a current in one unending ocean that cannot be confined by geography or boundary.

I wanted to paint the continuity of this movement and the power of us moving together—a single drop of water cannot be divided from the entirety of the ocean.

Degen





Peter Demos

Untitled | acrylic on raw canvas, 96 x 97 inches



Peter Demos

Untitled | acrylic on raw canvas, 96 x 97 inches



Peter Demos

Untitled | acrylic on raw canvas, 72 x 96 inches

Peter Demos

Brooklyn, NY

peter.demos@gmail.com / www.peterdemos.com / @peterdemos999

b. 1981 Wheat Ridge, CO

Education

- 2008 MFA, Hunter College, New York, NY
- 2004 BFA, Kansas City Art Institute, Kansas City, MO

Residencies

- 2015 CCA Andratx Studio Residency, Mallorca, Spain
- 2012 Marie Walsh Sharpe Foundation Studio Residency, Brooklyn, NY

Solo Exhibitions

- 2016 *Horizon*, The Journal Gallery, Brooklyn, NY
- 2014 *Syndrome*, RH Contemporary Art, New York, NY
- 2013 *10 Paintings*, David Richard Gallery, Santa Fe, NM
- 2012 *Carbon Copy*, The Journal Gallery, Brooklyn, NY
- 2011 *Xerox*, David Richard Contemporary, Santa Fe, NM

Group Exhibitions

- 2017 *Summer Sun*, The Journal Gallery, Brooklyn, NY
- 2015 *Op Infinitum: The Responsive Eye Fifty Years After*, David Richard Gallery, Santa Fe, NM
- Refill*, CCA Andratx, Mallorca, Andratx, Spain
- Search for the Real*, De Buck Gallery, New York, NY
- 2014 *The Brask Collection*, Munkeruphus, Dronningmøle, Denmark
- Venus Over Manhattan*, New York, NY

Award

- 2008 Tony Smith Award

Whether using traditional painting mediums or other techniques, search for modes of object-making that question the meaning, process, and definition of contemporary painting. Utilizing the medium of painting as a complex syntax that may be approached through a variety of perceptual, procedural, and conceptual models, my recent work examines the dialectical nature of painting as both referential and abstract. The works draw from color-field and perceptual painting from the '60s as well as reductionism found within '70s French abstraction. Visual space is simultaneously optical, physical, and conceptual. Existing as a hybrid of conflicting modernist references, the paintings look toward a pluralist idea of art in which meaning is constantly in question.





Sean Downey

COOKIE | oil on canvas, 72 x 60 inches



Sean Downey

Love Ing | oil on canvas, 72 x 60 inches



Sean Downey

Near Window | oil on canvas, 72 x 60 inches

Sean Downey

Jamaica Plain, MA

www.seandowney.net / @sean_m_downey

b. 1975 Columbia, MD

Education

- 2005 MFA, Boston University, Boston, MA
- 1998 BFA, Kansas City Art Institute, Kansas City, MO

Residency

- 2015 MacDowell Colony Fellowship, Peterborough, NH

Solo Exhibitions

- 2017 *Sean Downey: Wholly Idle*, Steven Zevitas Gallery, Boston, MA
- 2015 *Sean Downey: MARS*, University of Massachusetts, Lowell, MA
- 2014 *Hunker Hawser*, LaMontagne Gallery, Boston, MA

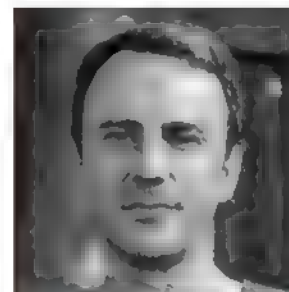
Group Exhibitions

- 2017 *Transmutations*, Montserrat College of Art, Beverly, MA
Got it for Cheap, Macaulay & Co Fine Art, Vancouver, Canada; Soulland, Copenhagen, Denmark; The Hole, New York, NY
The Human Form, Park Place Gallery, Brooklyn, NY
Space as Narrative, Concord Center for the Visual Arts, Concord, MA
- 2016 *A Somatic Fall*, Ess Eff Eff, Brooklyn, NY
Interiors, Dorchester Arts Project, Boston, MA

Awards

- 2015 [with kijidome collaborative] James and Audrey Foster Prize, The Institute of Contemporary Art/Boston
- 2014 Massachusetts Cultural Council Artist Fellowship

My paintings try to imagine the underlying circumstances of an image's origin. In many of them, cinematography serves as a visual metaphor for the machinery of image production and its relation to lived experience. The production of photographs and films that commenced in the nineteenth century and later morphed into video and digital image production has in recent years increased exponentially. Individuals have become curators of a never-ending online exhibition of images and videos that emerge and disappear at breakneck speed. In the face of technological shifts, the slow, analog, and relatively clunky language of handmade paintings becomes a way to both resist and revel in nonstop image production (the painting studio is also, after all, a kind of machine that generates images). The imagery within the work is drawn from a wide variety of cinematic, historical, and autobiographical sources. The juxtaposition of incongruous visual elements speaks to the nonlinear, associative way that we recall events and narratives as well as to the ways in which autobiography, cultural memory, and invention can become inextricably intermingled over time.



Downey



Allison Gray

The Problems and Possibilities of Seeing and Knowing 4 | oil on canvas on panel, 11 x 14 inches



Allison Gray

The Problems and Possibilities of Seeing and Knowing 7 | oil on canvas on panel, 11 x 14 inches



Allison Gray

The Problems and Possibilities of Seeing and Knowing 3 Oil on canvas on panel, 11 x 14 inches

Allison Gray

Somerville, MA

allisongart@gmail.com / www.allisongrayart.com / @allisongrayart

b. 1986 Boston, MA

Education

- 2017 MFA, School of the Museum of Fine Arts at Tufts University, Boston, MA
- 2014 MBA, Babson College, Babson Park, MA

Residency

- 2017 Cuttyhunk Island Artists' Residency, Cuttyhunk, MA

Professional Experience

- 2017 Post-Graduate Painting Teaching Fellowship, School of the Museum of Fine Arts at Tufts University, Boston, MA

Group Exhibitions

- 2017 *Look Here*, Factory Mark Gallery, Framingham, MA
- The Cyclorama Show*, MFA Thesis Exhibition, Boston Center for the Arts, Boston, MA
- 2016 *Topo•Graphic*, William Morris Hunt Memorial Library, Museum of Fine Arts, Boston, Boston, MA
- Sixth Annual Alumni Art Exhibition*, Davis Center, University of Vermont, Burlington, VT
- Peripersonal*, Mission Hill Gallery, School of the Museum of Fine Arts at Tufts University, Boston, MA

Award

- 2017 Dean's Research Award, School of the Museum of Fine Arts at Tufts University

I create situations that question the specifics of time, place, and orientation in order to mimic an experience of dissociation. To create these situations, I collect endangered fruits that are threatened by industrial farming. Recent species include the Roxbury Russet apple and pawpaw. I encase the organic fruit matter in resin with found plastic materials. This process mirrors natural forms of preservation and also alludes to the geological processes that characterize the Anthropocene. The fruit's moisture reacts with the urethane resin, causing bubbles, foaming, and deterioration. As the sculptures harden, these reactions create otherworldly environments.

Using materials like tape, glue, and paper, I insert these resin specimens into still lifes to create scenes resembling apocalyptic landscapes. Painting these still lifes from observations mutates a scientific study of nature and points to moments of truth, both drawing on the symbolism of historical still lifes and conjuring questions about death, decay, artificiality, and human alteration of the landscape.



Gray



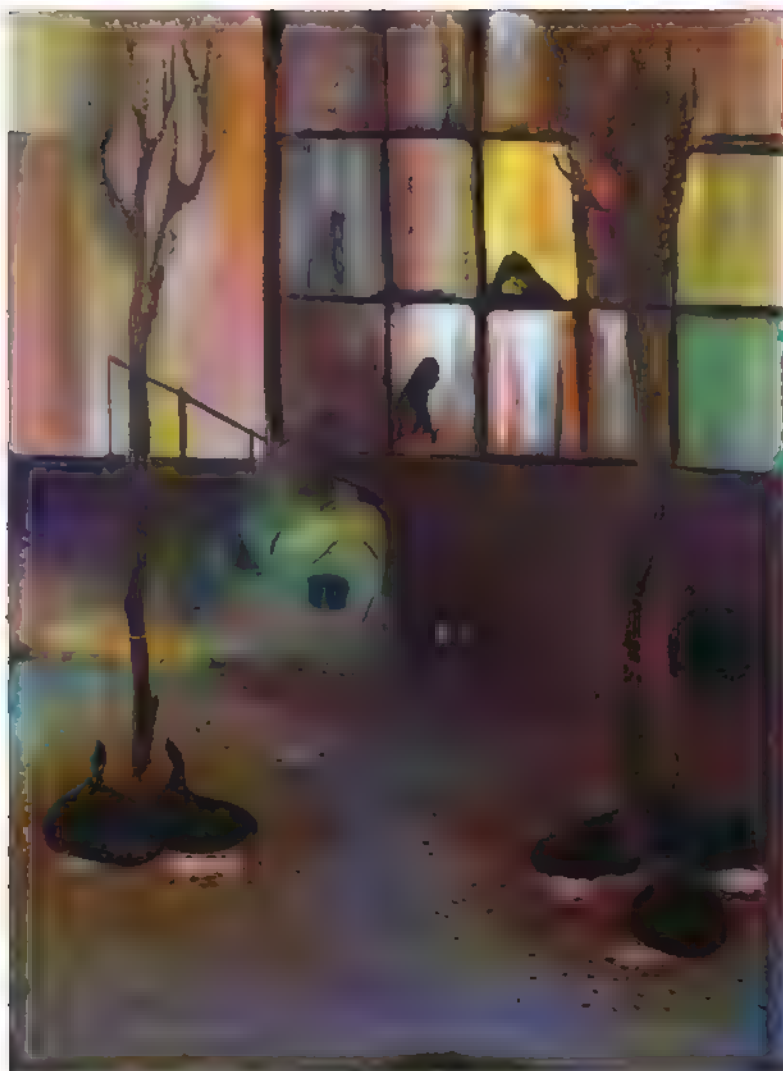
Heidi Hahn

The Future Is Elsewhere (It Breaks Your Heart) #3 | oil on canvas, 68 x 60 inches



Heidi Hahn

The Future is Elsewhere (If It Breaks Your Heart) #9 | oil on canvas, 56 x 46 inches



Heidi Hahn

The Future Is Elsewhere (It Breaks Your Heart) #7 | oil on canvas, 60 x 44 inches

Heidi Hahn

Alfred, NY
646.918.6824 (Jack Hanley Gallery)
www.heidihahnart.com / @heidihahn123

b. 1982 Los Angeles, CA

Education

- 2014 MFA, Yale University, New Haven, CT
- 2006 BFA, The Cooper Union, New York, NY

Residencies

- 2015 Headlands Center for the Arts, Sausalito, CA
- 2010 Skowhegan School of Painting and Sculpture, Madison, ME

Professional Experience

- 2017 Assistant Professor, Alfred University, Alfred, NY

Solo Exhibitions

- 2017 *The Future Is Elsewhere (If It Breaks Your Heart)*,
Jack Hanley Gallery, New York, NY
- 2016 *Bent Idle*, Jack Hanley Gallery, New York, NY
- 2013 *Shadows from Other Places*, Premier Regard, Paris, France

Group Exhibitions

- 2017 *Engender*, Kohn Gallery, Los Angeles, CA
The Edge of Doom, H I L D E, Los Angeles, CA
- 2016 *Human Condition*, John Wolf, Los Angeles, CA

Awards

- 2015 Jerome Foundation Travel and Study Grant
- 2013 Gamblin Painting Prize, Yale University
- 2006 Alfred Montana Prize, The Cooper Union

Publication

- 2017 "What to See in New York Art Galleries This Week,"
New York Times, November 1

Represented by

Jack Hanley Gallery, New York, NY

My paintings investigate the traditional concerns of figurative painting while describing psychological landscapes of the female mind and body in which the lines between the self and the exterior world are blurred. The materiality of the painting, with its densely layered surfaces, enhances the depth of the females' interior lives presented in the narratives. Their bodies, sinuous and fluid, assimilate with the flat backgrounds and the conventions of their environments. Through distinctive and delimitative lines shaping them, they are entirely aware of the part they have to play in society, yet unconcerned with judgments and expectations. Through the mundane activities they engage in, such as walking, reading text messages, or waiting for the bus, I portray women who don't have to pose for the picture.



Hahn



Kenichi Hoshine

Fever | acrylic on wood, 48 x 60 inches



Kenichi Hoshine

The Search Party Oil and acrylic on wood, 48 x 60 inches



Kenichi Hoshine

Mercury | oil on wood, 36 x 36 inches

Kenichi Hoshine

Brooklyn, NY
kenichi@kenichihoshine.com / www.kenichihoshine.com / @kenichi_hoshine

b. 1977 Tokyo, Japan

Education

1999 BFA, School of Visual Arts, New York, NY

Professional Experience

2012- Visiting Instructor, Pratt Institute, Brooklyn, NY

Solo Exhibitions

- 2015 R Wells Gallery, Hudson, NY
- 2011 R Wells Gallery, Binghamton, NY
- 2009 *The Night Before*, Jonathan Levine Gallery, New York, NY

Group Exhibitions

- 2017 Harpy Gallery, Rutherford, NJ
- 2016 *Uncatchable*, Galerie Guido Romero Pierini-Les Dinety, Paris, France
- 2015 *Paintguide*, Unit London, London, England
- 2012 Calico Brooklyn, Brooklyn, NY
- Permanent Collection*, Nancy Margolis Gallery, New York, NY
- 2010 J. Cacciola Gallery, New York, NY
- 2009 Toronto International Art Fair, J. Cacciola booth, Toronto, Canada
- 2008 Pulse Art Fair, Saatchi Online booth, New York, NY
- 2007 *True Love Always*, Angles Gallery, Santa Monica, CA

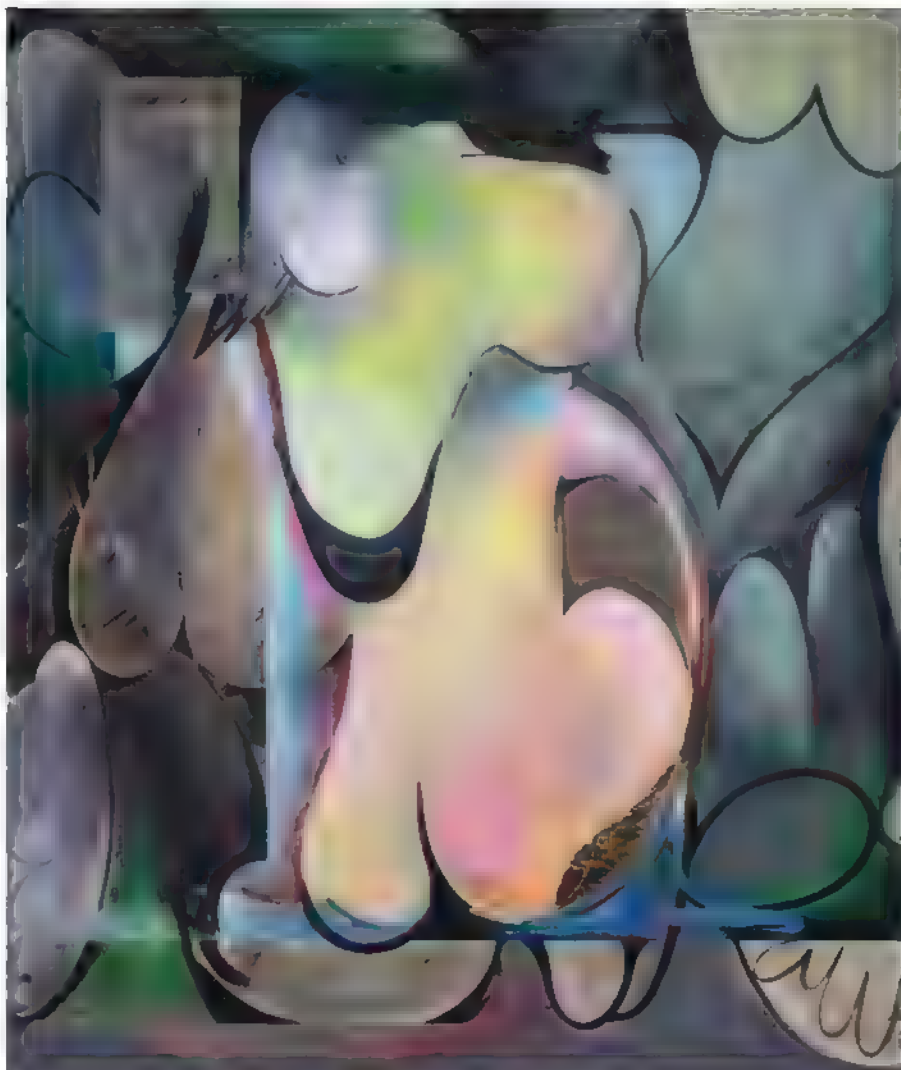
Collection

Colección SOLD

Theater sets, botched military campaigns, neglected wallpapers, and nocturnal anxieties are some of the ideas that have found their way into my recent body of work. The paintings are like an editing-room floor- a surface built on failures and incidental mark-making where a friable foundation forms. I seek to spotlight the absurd and the mundane through my obsessive, near-futile efforts

Hoshine





Annette Hur

Raw Materials | oil on canvas, 60 x 51 inches



Annette Hur

I'd rather be acrylic and oil on canvas 40 x 34 inches



Annette Hur

What is typical | acrylic and oil on canvas, 40 x 34 inches

Annette Hur

New York, NY

annettehur@gmail.com / www.a-hur.com / @annettehur

b. 1984 Seoul, South Korea

Education

- 2019 MFA, Columbia University, New York, NY
- 2015 BFA, School of the Art Institute of Chicago, Chicago, IL
- 2008 BA, Ewha Womans University, Seoul, South Korea

Residencies

- 2016-17 Bolt Residency, Chicago Artists Coalition, Chicago, IL

Solo Exhibition

- 2017 *Ee Bang In / Person from outside*, Chicago Artists Coalition, Chicago, IL

Group Exhibitions

- 2017 *The Annual*, Chicago Artists Coalition, Chicago, IL
Send Your Location, 33 Orchard Gallery, New York, NY
Triple Happiness : Annette Hur, Julie Lai, and Chinatsu Ikeda, Boundary, Chicago, IL
- 2016 *Preview 6: We've Met Before*, Chicago Artists Coalition, Chicago, IL
Nothing Twice, Heaven Gallery, Chicago, IL
- 2015 *Annette Hur & Moon Bang*, SAIC @ Zhou B Art Center, Chicago, IL
2015 BFA Exhibition, School of the Art Institute of Chicago, Chicago, IL

Award

- 2015 Nippon Sumitomo Metal U.S.A., Inc./School of the Art Institute of Chicago Presidential Award & Exhibition

Publications

- 2017 "Annette Hur's Work at Chicago Artists Coalition Resonates with Today's Issues," *Third Coast Review*
- 2016-17 "Top V Weekend Picks: 'Triple Happiness' at Boundary / 'Nothing Twice' at Heaven Gallery," *Bad at Sports*
- 2016 "Interview with Annette Hur," Mist Gallery, April 19

I create work from the perspective of a first-generation Asian minority and a female living in a foreign environment who struggles daily with the decision to assimilate or stand alone. Forced femininity has shaped my mind and body, gestures and expressions, language and behavior, and more. My paintings use the dualism of the human body to investigate these perspectives.

The female body as an emotive object has long carried the dual symbolism of restraint and violation (abuse), simultaneously hiding and revealing. Playing with these binaries, I explore and question the formerly gendered languages that are embedded in our bodies, minds, and identities.

In my work, female subjects are situated in a potentially narrative realm that suggests emotions checked and femininity reinterpreted through seduction and obstruction. Using layers of geometric shapes, simplified forms, and lines to deconstruct the traditional picture plane, I reinforce power relations between my figures and the structures around them. The process of creating a visual field of distortion and spatial disorder echoes the fractured history of my land, my psyche, and, to some extent, my identities.



Hur



Tomashi Jackson

Dajerria All Alone (Bolling v Sharpe (District of Columbia)) (McK nney Pool Party) | mixed media on cotton and canvas, 101 x 72 inches



Tomashi Jackson

Apartheid Blues II (Old Texas Courtroom) | mixed media on gauze, canvas, wood, and insulation board, 121 x 151 x 38.5 inches



Tomashi Jackson

Magnet School I | Mixed media on canvas, 36 x 25 inches

Tomashi Jackson

Cambridge, MA
212.737.2221 (Tilton Gallery)
www.tomashijackson.com / @tomashi_jackson

b. 1980 Houston, TX

Education

- 2016 Yale University School of Art, New Haven, CT
- 2012 Massachusetts Institute of Technology, Cambridge, MA
- 2010 The Cooper Union, New York, NY

Solo Exhibition

- 2016 *The Subliminal Is Now*, Tilton Gallery, New York, NY

Group Exhibitions

- 2017 *In The Abstract*, MASS MoCA, North Adams, MA
- 1967 Detroit Rebellion: Inside and Out*, Charles H. Wright Museum of African American History, Detroit, MI
- On Documentary Abstraction*, ArtCenter/South Florida, Miami Beach, FL

Represented by

Tilton Gallery, New York, NY

Tomashi Jackson is a painter whose work functions across disciplines. The work explores color and materiality as vehicles for complex narratives and as tools for the interrogation of humanist histories, past and present, embedded in the language of abstraction.

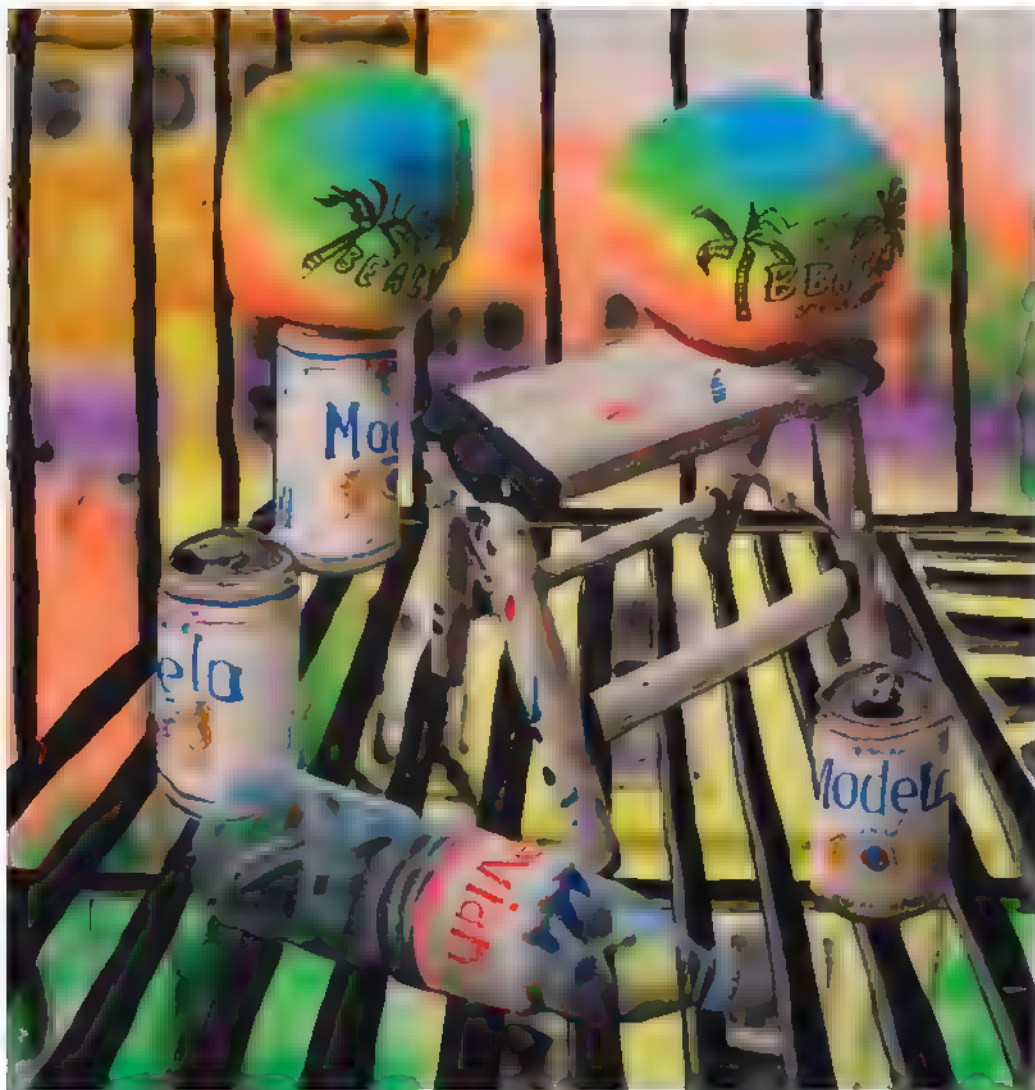
Jackson





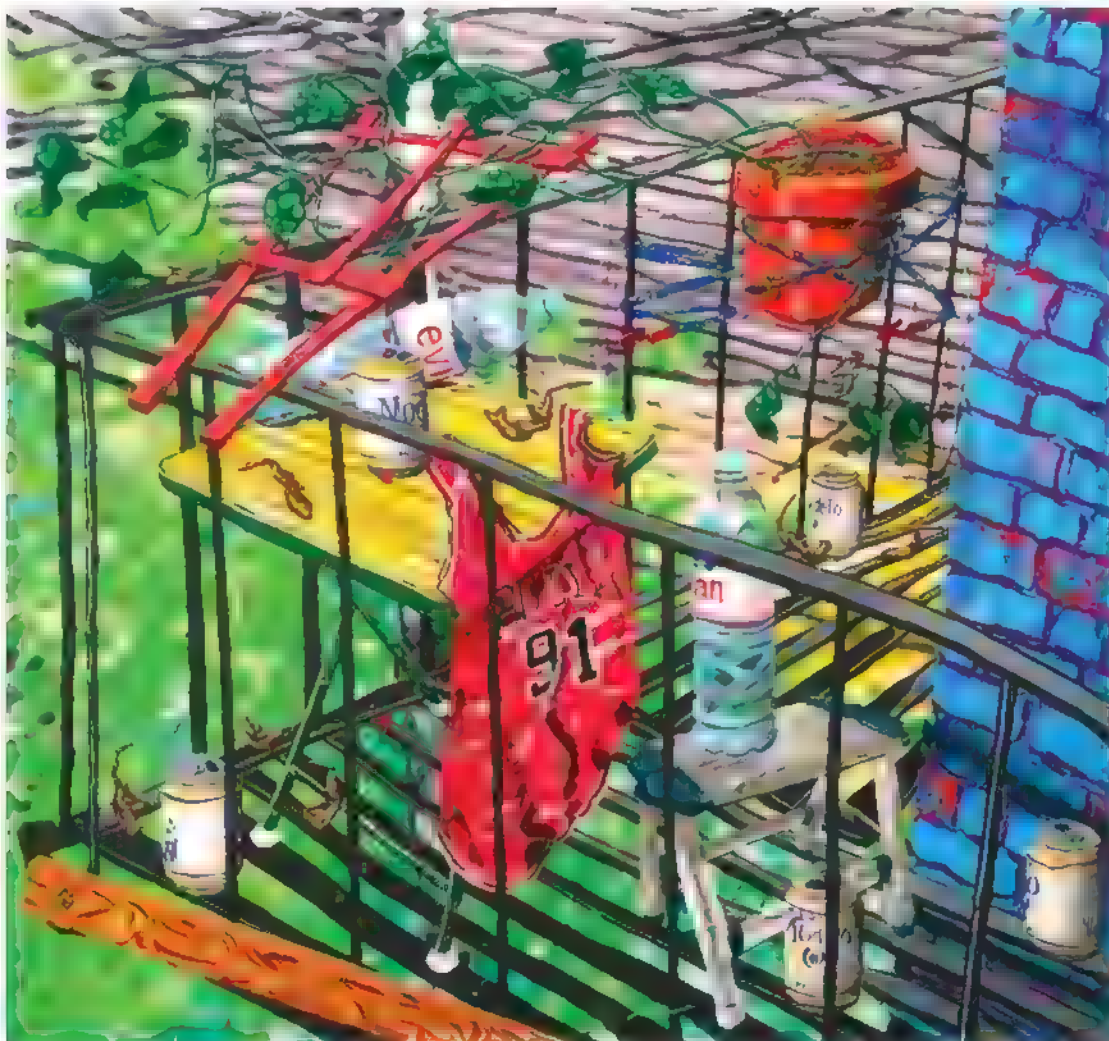
Royal Jarmon

Letting In | acrylic on canvas, 30 x 26 inches



Royal Jarmon

Shy Guy | acryl c on canvas 21 x 20 inches



Royal Jarmon

Untitled | acrylic on canvas, 30 x 32 inches

Royal Jarmon

Brooklyn, NY

r.l.jarmon@gmail.com / www.royaljarmon.com / @royaljarmon

b. 1986 Travis Air Force Base, CA

Solo Exhibitions

- 2016 *Duck in Water*, Galleri Urbane, Dallas, TX
Plastic Wood, Castor Gallery, New York, NY

Group Exhibitions

- 2017 *Post Analog Painting 2*, The Hole, New York, NY
Lil Swim, Luggage Store Gallery, San Francisco, CA
No Commission, Berlin, Germany
Stand Still, Allouch Gallery, New York, NY
Shindig, YUI Gallery, New York, NY
A Step by Step Guide to Using Humor as a Coping Mechanism,
Public Arts, New York, NY
Like a Rolling Stone, Castor Gallery, New York, NY
Sitting Still, Bravin Lee Programs, New York, NY
No Vacancy 3, Alt Esc, Brooklyn, NY
- 2016 *The River*, Hionas Gallery, New York, NY
- 2015 *Inaugural*, Left Field, San Luis Obispo, CA
3rd Wall, Bass and Reiner, San Francisco, CA
In the Heat of the Night, Castor Gallery, New York, NY

I live and work in Brooklyn, which has shaped my affinity for the subject matter of these paintings. For a time, fire escapes were a place where I could find solitude amidst the busy world around me. I like to fill my paintings with complementary suggestions, whether they are between painting techniques or conceptual values. These relationships make for interesting possibilities of cohesion. The objects I paint reflect my life experience. Dark humor plays a role, but I am ultimately interested in depicting the human condition.

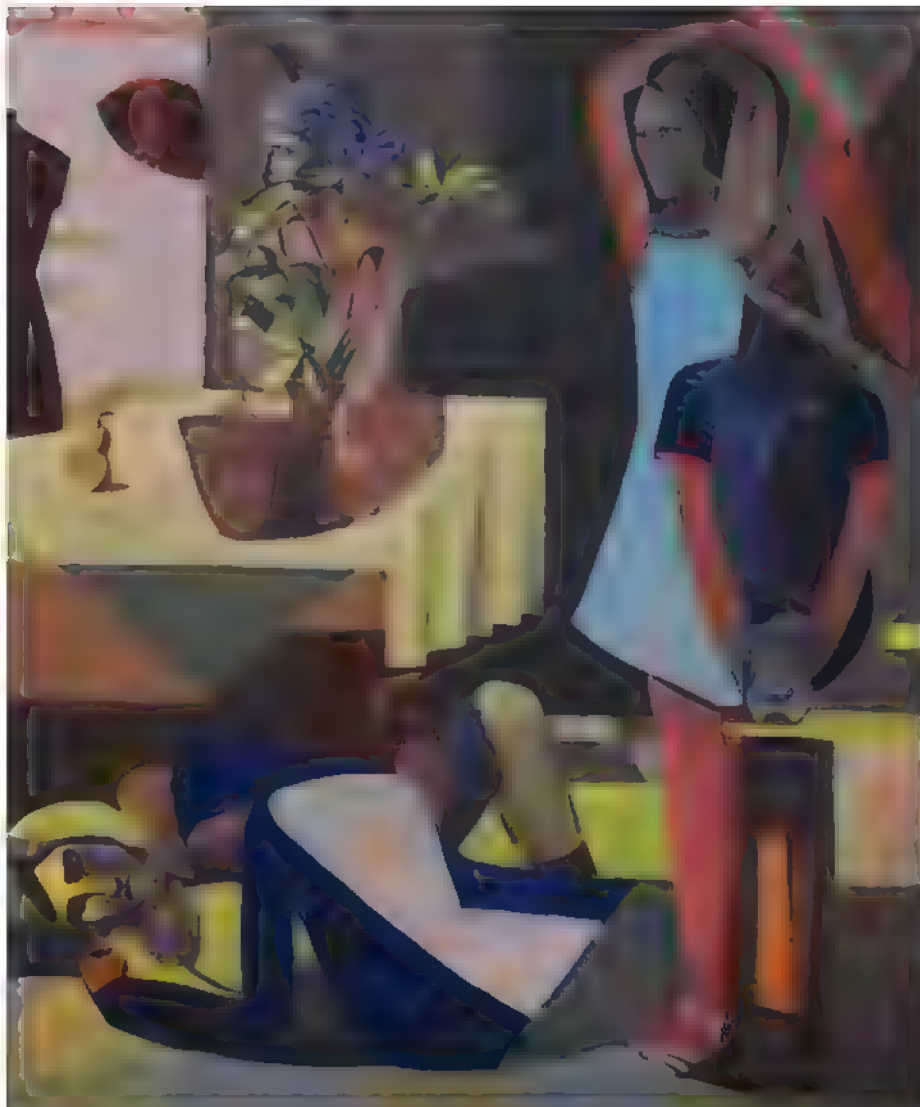
Jarmon





Sarah Lubin

Checkout | oil on canvas, 72 x 60 inches



Sarah Lubin

Independent Study | oil on canvas, 72 x 60 inches



Sarah Lubin

The Spoon | oil on canvas, 46 x 36 inches

Sarah Lubin

Boston, MA
sarah@sarahlubin.com / www.sarahlubin.com

b. 1980 Boston, MA

Education

- 2010 MFA, Massachusetts College of Art and Design, Boston, MA
- 2005 MA, Columbia University, New York, NY
- 2002 Central Saint Martins College of Art and Design, London, England
- 2001 BA, McGill University, Montreal, Canada

Solo Exhibitions

- 2015 *Blocking the View*, Arts Research Collaborative, Lowell, MA
- 2014 *Reading into Things*, AVA Gallery, Lebanon, NH

Group Exhibitions

- 2017 *Habitat/ion*, Bakalar Gallery, Massachusetts College of Art and Design, Boston, MA
Body/Head, Field Projects, Be Fluent NYC, New York, NY
- 2016 *Bloom*, Slag Gallery, Brooklyn, NY
- 2015 *24th Drawing Show: Feelers*, Mills Gallery, Boston Center for the Arts, Boston, MA
Pattern Recognition, Mahoney Gallery, University of Massachusetts, Lowell, MA
- 2014 *What's Going On*, Somerville Museum, Somerville, MA
Life of the Party, Fowler Arts Project, Brooklyn, NY
All That and a Bag of Chips, Dead Space, Brooklyn, NY
Salon 21, Nave Gallery, Somerville, MA
- 2012 *Besties/Faves*, Sweet Lorraine Gallery, Brooklyn, NY

My paintings are often connected to pieces of memories or thoughts that have slightly uncanny elements. The spaces are vague but familiar, reflecting thoughts and associations that evoke an uncertain mood. Fairly quotidian scenes are turned into something stranger and more fantastical in the same way memory can distort and play in our mind's eye. Shapes become people, spaces flatten and expand, color intensifies and then fades into neutrality.

Lubin





Kimo Nelson

Untitled (GC-06) | acrylic on canvas, 48 x 36 inches



Kimo Nelson

Untitled (GC-07) | acrylic on canvas, 46 x 40 inches



Kimo Nelson

Untitled (GC-09) | acrylic and Flashe on linen, 96 x 72 inches

Kimo Nelson

Brooklyn, NY

kimonelson@gmail.com / www.kimonelson.com / @kimonelson

b. 1980 Honolulu, HI

Education

- 2012 MFA, Rhode Island School of Design, Providence, RI
- 2009 Post-Baccalaureate Certificate, Oregon College of Art and Craft, Portland, OR
- 2002 BA, Lewis & Clark College, Portland, OR

Residencies

- 2012-16 Signal Fire Organizer/Participant, Green River, UT; Boundary Waters, MN; Upper Missouri, MT; Green River, UT

Solo Exhibition

- 2017 *From River to Rim*, Danese/Corey, New York, NY

Group Exhibitions

- 2017 *(DE)Centered: An Exhibition of Filipino American Artists*, WAS Gallery, Washington, DC
- 2016 *Drawing Conclusions/Works on Paper*, Danese/Corey, New York, NY
- 2015 *Land and Sea*, Danese/Corey, New York, NY
- 2015 *8 Painters*, Danese/Corey, New York, NY
- 2014 *See-Through*, Projekt 722, Brooklyn, NY
- 2013 *Thirteen Twenty Three*, A Space Gallery, Brooklyn, NY
- 2012 *State of the Art*, Chase Young Gallery, Boston, MA
- RISD MFA PAINTING 2012....*, 532 Gallery Thomas Jaeckel, New York, NY

Publications

- 2017 *FilAm Artist Directory*
- 2015 "8 Figurative Painters in an Atemporal World," Hyperallergic.com, March 4
- The Contemporaries: Travels in the 21st Century Art World*, Bloomsbury Publishing

I begin my work as an explorer and a collector. I make archives of found objects, photos, and drawings that provide a point of departure for paintings produced through experimentation, process, and chance operations. I'm interested in themes of transition, evolution, and flux described through processes of growth and decay, accumulation and erosion. My process involves multiple transfer layers over a textural surface. The layering of material is a way to think about the literal, physical layering of matter in landscape, and the layering of information that mediates our perceptions of both urban and natural environments. This body of work takes as its point of departure archives from two river expeditions I made in 2016: a nineteen-day expedition through Grand Canyon National Park and an eight-day expedition through Canyonlands National Park. Returning to these sites regularly is a necessary act for me and an important contrast to the urban environment. It is a reminder of the value of these protected spaces as sites of contemplation and reconnection.

Nelson





Tammy Nguyen

Atlas Holds the World mixed media on panel, 24 x 36 inches



Tammy Nguyen

Yah! | mixed media on panel, 12 x 16 inches



Tammy Nguyen

Pushing up My Glasses | mixed media on panel, 12 x 9 inches

Tammy Nguyen

New York, NY

tammyvonguyen@gmail.com / www.tammyvonguyen.com / @tammowhammo

b. 1984 San Francisco, CA

Education

- 2013 MFA, Yale University School of Art, New Haven, CT
- 2007 BFA, The Cooper Union, New York, NY

Residency

- 2017 Lower Manhattan Cultural Council, Process Space, New York, NY

Solo Exhibitions

- 2017 *How to Breathe in Selected Tropics*, Joan Flasch Artists' Book Collection, The School of the Art Institute of Chicago, Chicago, IL
Primate City, Ground Floor Gallery, Brooklyn, NY
- 2014 *Chickens of the Torrid Summer*, Norwalk Community College, Norwalk, CT
Hermes, the Epiphytes, Wave Hill, Bronx, NY

Awards

- 2017 Pacific Delegate, Carnegie Council
- 2014 Van Lier Fellowship
- 2013 Helen Watson Winternitz Award, Yale University School of Art
- 2007 Fulbright Fellowship

Collections

- Asia Art Archive
- Philadelphia Museum of Art
- The Museum of Modern Art Library
- Haas Family Art Library, Yale University
- The Joan Flasch Artists' Book Collection

I make fantasy paintings that call forth less-known history, identity, and geopolitics. My paintings come out of research on foreign policy, science, and mythology. I create my characters and settings by drawing from archives, travel, interviews, and photography of the Pacific Rim. I try to seduce and confuse my viewers to provoke nuanced and complicated conversations.

Nguyen





Maia Cruz Palileo

Los Mensajeros | oil on canvas, 44 x 72 inches



Maia Cruz Palileo

Against Trees, Under the Shade of Thickets | oil on canvas, 54 x 59.5 inches



Maia Cruz Palileo

Men with Escabeche | oil on canvas, 72 x 48 inches

Maia Cruz Palileo

Brooklyn, NY

www.maiacruzpalileo.com

b. 1979 Chicago, IL

Education

- 2015 Skowhegan School of Painting and Sculpture, Madison, ME
- 2008 MFA, Brooklyn College, City University of New York, Brooklyn, NY
- 2001 BA, Mount Holyoke College, South Hadley, MA

Solo Exhibitions

- 2017 *Dear, dear, dear*, Taymour Grahne Gallery, New York, NY
- 2015 *Guavas and Ferns*, Taymour Grahne Gallery, New York, NY
Lost Looking, Cuchifritos Gallery + Project Space, New York, NY

Group Exhibitions

- 2017 *Found: Queer Archaeology; Queer Abstraction*, The Leslie-Lohman Museum of Gay and Lesbian Art, New York, NY
- 2016 *Distansya*, Filipino American Museum at Ace Hotel, New York, NY
On Knowing Unknowing: A Material Narrative, Ortega y Gasset Projects, Brooklyn, NY
Art Dubai, w/ Taymour Grahne Gallery, New York, NY

Awards

- 2017 Travel and Study Program Grant, Jerome Foundation
- 2015 Fellowship in Painting, New York Foundation for the Arts
- 2014 Emerging Artist Grant, Rema Hort Mann Foundation
- 2008 MFA Grant, Joan Mitchell Foundation

Publications

- 2017 "Portrait of the Artist: Generational Juxtaposition," *American Scholar*, June
- 2015 "Lost Looking," *Paris Review*, January

Photographs of places where my family has lived are resources for my paintings, specifically Manila and Chicago. As a child of immigrants, I adopted a hyphenated concept of home. My family's oral histories painted a carefully constructed picture of the people and country they left behind. Where a language barrier between generations could lead to misinterpretation, it also created pathways for imagination and invention. As such, the tradition of passing down oral history is one of improvisation, relying on memory and imagination to fill in the gaps. The more these stories were repeated, the more questionable they became.

My painting process mirrors this method of storytelling by editing and censoring visual information. They are reconstructions based on a mixture of photographic references and retrospection. Comprised of layers of thin oil paint, some areas accumulate, creating thick, palpable textures, representing parts constantly retold. Other areas remain thin and transparent, reflecting information withheld or erased, bringing to light aspects of history that remain silent, lost in the transference of migration, colonization, and the passing of generations.





Anthony Palocci Jr.

Open Container | oil on linen, 11 x 15 inches



Anthony Palocci Jr.

Left to the Darkness and Right to the Light | oil on linen, 11 x 15 inches



Anthony Palocci Jr.

Every Day Is a New Day | oil on linen, 11 x 15 inches

Anthony Palocci Jr.

Boston, MA

206.679.0706 (SEASON)

anthonypaloccijr@gmail.com / @tubecolors

b. 1987 Salem, MA

Education

2012 MFA, Pratt Institute, Brooklyn, NY

2009 BFA, Montserrat College of Art, Beverly, MA

Professional Experience

2013- Visiting Lecturer, Massachusetts College of Art and Design, Boston, MA

Solo Exhibitions

2017 *It Can't Rain All the Time, How's Howard?*, Boston, MA
VOLTA NY, w/ SEASON, New York, NY

2016 *Seattle Art Fair*, w/ SEASON, Seattle, WA

Group Exhibitions

2017 *I Remember You Well*, Galerie Eigenheim, Berlin, Germany
New Imagism in Contemporary Painting, Good Work Gallery, Brooklyn, NY

2016 *A Heads Up Game*, Metcalf Gallery, Modelle Metcalf Visual Arts Center, Taylor University, Upland, IN

2015 *Inaugural Show*, Regina Rex and (harbor), New York, NY
Slow Enhancers, Platform Gallery, Seattle, WA

2013 *2013 deCordova Biennial*, deCordova Sculpture Park and Museum, Lincoln, MA

Represented by

SEASON, Seattle, WA

My recent paintings explore ideas of masculinity, sexuality, and loss through the close observation, isolation, and magnification of specific objects. The items depicted are often things made to be handled, grabbed, turned, and touched, such as doorknobs, belts, straps, and tools. The structure in the work is architectural, and scale is made monolithic with directional light. These works in oil or gouache and ink may be understood as scenes in a film, one image leading to and informing the next. They are close-ups of actions or inaction, just-befores or right-afters, characterized by a sense of potential and the presence of someone who is recognized only by their absence from the image.

Palocci





Dana Powell

Brass Eye | o'il on linen, 12 x 9 inches



Dana Powell

Rockets | oil on linen, 14 x 12 inches



Dana Powell

Pale Pool | oil on linen, 8 x 10 inches

Dana Powell

Brooklyn, NY

b. 1989 Milwaukee, WI

Education

2015 BFA, The Cooper Union, New York, NY

Solo Exhibitions

- 2017 *Smoke Screen*, Allen & Eldridge, New York, NY
2016 *Closer Things*, Sardine Gallery, Brooklyn, NY
Life Paintings, The Still House Group, Brooklyn, NY
2015 *Read*, The Cooper Union, New York, NY

Group Exhibitions

- 2017 *Far Out*, Castledrone, Boston, MA
Happy House, 79 Division St, New York, NY
The skies and the atmosphere most luscious,
Allen & Eldridge, New York, NY
2016 *Silent Shout*, Atlas Studio, Newburgh, NY
Return Policy, Howard St, New York, NY
Shrines to Speed, Leila Heller Gallery, New York, NY
High and Tight, To ___ Bridges ___, Bronx, NY
Ryobi Room Six, Brooklyn, NY
2015 *Strangers forming a group waiting to kiss*, Motel,
Brooklyn, NY

Publications

- 2017 "Beautiful People: Artist Dana Powell Finds Beauty in the
Everyday," *PAPER Magazine* online, September 29
2016 "Art in New York," *TimeOut New York* online, December 5

I am a painter, in the most traditional sense of the word. I work with oil paint on linen, keeping my experiments with surface and material to a pretty bare minimum. My small-scale representational paintings isolate the banal objects and scenarios of the everyday

Though the content is varied, each painting presents its precisely distilled subject using only the most essential means, letting formal ties of color, light, and touch establish a provocative mood. There is no need for the viewer to be overburdened with too much visual information—these paintings are created as meditations, for both my audience and myself



Powell



Karen Schifano

Floater | acrylic on canvas, 11 x 14 inches



Karen Schifano

Here's Looking at You | acrylic on canvas, 11 x 14 inches



Karen Schifano

Hawthorne | acrylic on canvas, 11 x 14 inches

Karen Schifano

New York, NY

www.karenschifano.com / @karenschifano

b. 1955 Huntington, NY

Education

1983 MFA, Hunter College, New York, NY

Residencies

1979-80 Visual Fellow, Fine Arts Work Center in Provincetown, Provincetown, MA

1979 Visual Fellow, The MacDowell Colony, Peterborough, NH

Solo Exhibitions

2014 *Karen Schifano: Paintings, Works on Paper*, Melville House, New York, NY

2012 *Karen Schifano: I'll Take You There*, Sydney Contemporary Non-Objective Art Project, Gallery 1, Sydney, Australia

2008 *Karen Schifano: Out of Bounds*, Tobey Fine Arts, New York, NY

2005 *Karen Schifano: New Paintings*, Tobey Fine Arts, New York, NY

Group Exhibitions

2017 *NY Art Live!*, Omeda Gallery, Osaka, Japan
Abstract Wall Paintings III: 100 Years de Stijl, Transmitter Gallery, New York, NY

2016 *Color, Shape & Form III*, Galerie Gris, Hudson, NY

2014 *Doppler Shift*, Visual Arts Center of New Jersey, Summit, NJ

2011 *1st International Festival of Non-Objective Art*, Pont de Claix, Grenoble, France

2008 *Minus Space*, PS1 MoMA, New York, NY

Publications

2017 Interview, *Lula JAPAN Magazine*, #6

2013 "In Conversation: Karen Schifano Interviewed by Mel Prest," *NY Arts Magazine*

I am a painter who is intrigued by the mind's ability to recognize, conceptualize, and manifest spatial constructs simply through the use of shape, edge, and color. Recent inspiration derives from theater stages, mouths, product labels, doorways, and windows framed openings that can also be read as object or symbol, abstract shape or metaphor. The last few years have brought a focus on a series of smaller paintings that try to meld thought more overtly with feeling. Narrative allusions have been allowed to emerge and take their place "on stage," along with a sense of humor, all stemming from the urgency of creating something meaningful, and maybe lasting, on an intimate scale.



Schifano



Erik Schoonebeek

Black Reacher | gouache and acrylic on book cover, 5.25 x 8.5 inches



Erik Schoonebeek

Too Much For Title | gouache and acrylic on book cover, 5 x 7 inches



Erik Schoonebeek

New Girl's Backyard acrylic on book cover, 13.5 x 12.75 inches

Erik Schoonebeek

Brooklyn, NY
518.828.6680 (Jeff Bailey Gallery)
eschoonebeek@gmail.com / www.erikschoonebeek.com / @eschoonebeek

b. 1982 West Islip, NY

Education

- 2011 MFA, Mason Gross School of the Arts, Rutgers, New Brunswick, NJ
- 2006 BFA, State University of New York, New Paltz, NY

Solo Exhibitions

- 2016 *Tender Trap*, Jeff Bailey Gallery, Hudson, NY
- 2012 *Phantom Hand*, Jeff Bailey Gallery, New York, NY
Covers, Brick Walk Fine Arts, West Haven, CT
- 2008 *Erik Schoonebeek: Selected Recent Works*, James W. Palmer Gallery, Vassar College, Poughkeepsie, NY

Group Exhibitions

- 2017 *Infinity Pool*, SPRING/BREAK Art Show, New York, NY
- 2016 *Dandy*, Jeff Bailey Gallery, Hudson, NY
- 2015 *Peepholes / Private Eyes*, Dorsky Curatorial Programs, Long Island City, NY
- 2014 *Also on View: Erik Schoonebeek*, Jeff Bailey Gallery, Hudson, NY
Spitball, Storefront Ten Eyck, Brooklyn, NY
I Against I, David Shelton Gallery, Houston, TX
- 2012 *Division 169*, Rawson Projects, Brooklyn, NY
- 2011 *Abstracted*, DNA Gallery, Provincetown, MA
First Look III, Hudson Valley Center for Contemporary Art, Peekskill, NY
- 2009 *Palms*, Geoffrey Young Gallery, Great Barrington, MA

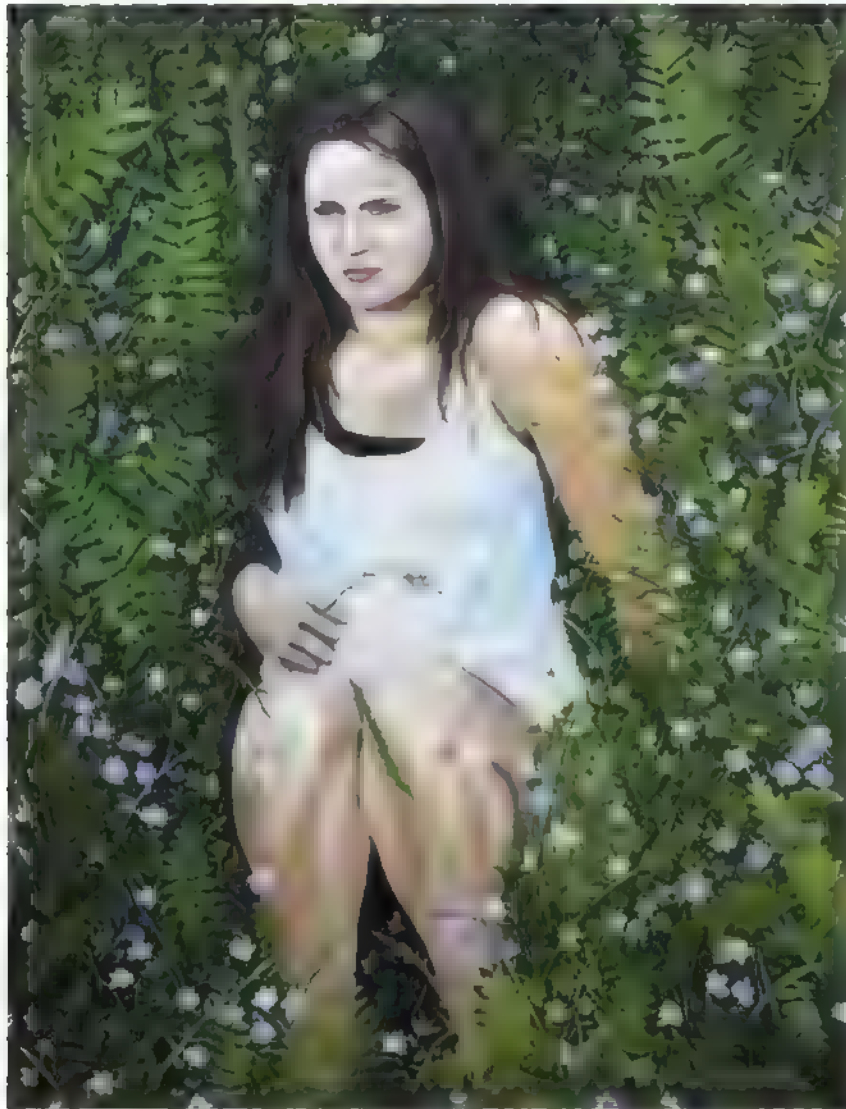
Represented by

Jeff Bailey Gallery, Hudson, NY

(Editor's Note: The artist has chosen not to include a statement.)

Schoonebeek





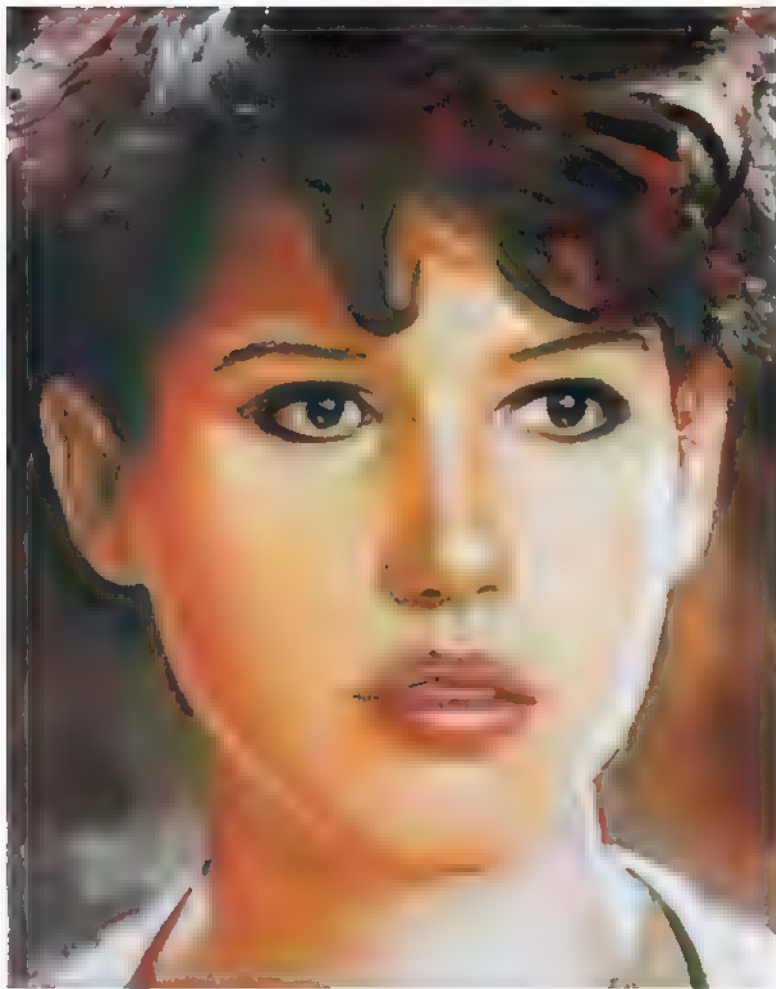
Travis K. Schwab

Lexy with Plants | oil on canvas, 48 x 36 inches



Travis K. Schwab

The Sea | oil on canvas, 16 x 20 inches



Travis K. Schwab

Moly Rngwa'd oil on canvas, 14 x 11 inches

Travis K. Schwab

Pittsburgh, PA

713.807.7760 (Cindy Lisica Gallery)

art@traviskschwab.com / www.traviskschwab.com / @traviskschwab

b. 1984 Wichita, KS

Solo Exhibitions

- 2016 *Plastics*, Cindy Lisica Gallery, Houston, TX
- 2015 *Exposures: Lost & Found*, The Andy Warhol Museum, Pittsburgh, PA
- Scratching the Itch*, Revision Space Gallery, Pittsburgh, PA

Group Exhibitions

- 2016 *Pop Presence*, Cindy Lisica Gallery, Houston, TX
- Over Time*, Cindy Lisica Gallery, Houston, TX
- 2015 *Screen Memories*, Lawrence Hall Gallery, Point Park University, Pittsburgh, PA
- 2014 *Great Waves: Revision Space Summer Show*, Revision Space Gallery, Pittsburgh, PA
- 2013 *30:2*, Pittsburgh Center for the Arts, Pittsburgh, PA

Publications

- 2016 *PaperCity Magazine*
- 2014 *New Republic*
- 2013 *Supersonic Electronic Art*
- New American Paintings*, #104

Represented by

Cindy Lisica Gallery, Houston, TX

I paint or draw thinking it may answer my questions about something I find interesting or want to know more about. The process becomes a dialogue—like having a conversation without words.

I am a self-taught painter, meaning I did not go to school for painting but for graphic design, which was helpful for learning about composition. All of my work is based on photographic images that I find or shoot myself. Pictures from the Internet, old albums, books, magazines, and snapshots of TV screens or movies provide great source material. I have been drawing for as long as I can remember, and began practicing in oil about nine years ago. At first I was reluctant to try and work in such a historic medium, feeling intimidated about approaching something I could never master, as I am colorblind to a certain degree. But the more I work, the more obvious the creative benefits of being a self-taught painter become to me.

Schwab





Alexandria Smith

The Skin That We Speak | acrylic, oil, and enamel on canvas, 84 x 60 inches



Alexandria Smith

something in the way of things oil on panel, 30 x 30 inches



Alexandria Smith

The Pleasure Principle | mixed media on canvas and paper, 120 x 168 inches

Alexandria Smith

Wellesley, MA

alexandriasmithstudio@gmail.com / www.alexandriasmith.com / @asmithstudios

b. 1981 Bronx, NY

Education

- 2015 Skowhegan School of Painting and Sculpture, Madison, ME
- 2010 MFA, Parsons The New School for Design, New York, NY

Residencies

- 2018 The MacDowell Colony, Peterborough, NH
Bemis Center for Contemporary Art, Omaha, NE
- 2017 LMCC Process Space Residency, Governor's Island, NY
Yaddo Residency, Saratoga Springs, NY

Solo Exhibition

- 2017 *Try a Little Tenderness*, The Union for Contemporary Art, Omaha, NE

Group Exhibitions

- 2018 *The Lure of the Dark: Contemporary Painters Conjure The Night*, MASS MoCA, North Adams, MA
- 2017 *Black Pulp!*, Yale School of Art, New Haven, CT (traveled)
- 2015 *Tales and Passions*, Galerie Placido, Paris, France
- 2014 *Last Night I Had a Glimpse of the Good Life*, Thierry Goldberg Gallery, New York, NY

Awards

- 2016 Pollock-Krasner Foundation Grant
EFA Robert Blackburn Studio Immersion Fellowship

Publication

- 2014 "Alexandria Smith's Adorably Grotesque Cartoons Explore What Little Girls Are Made Of," *Huffington Post*, September

Collections

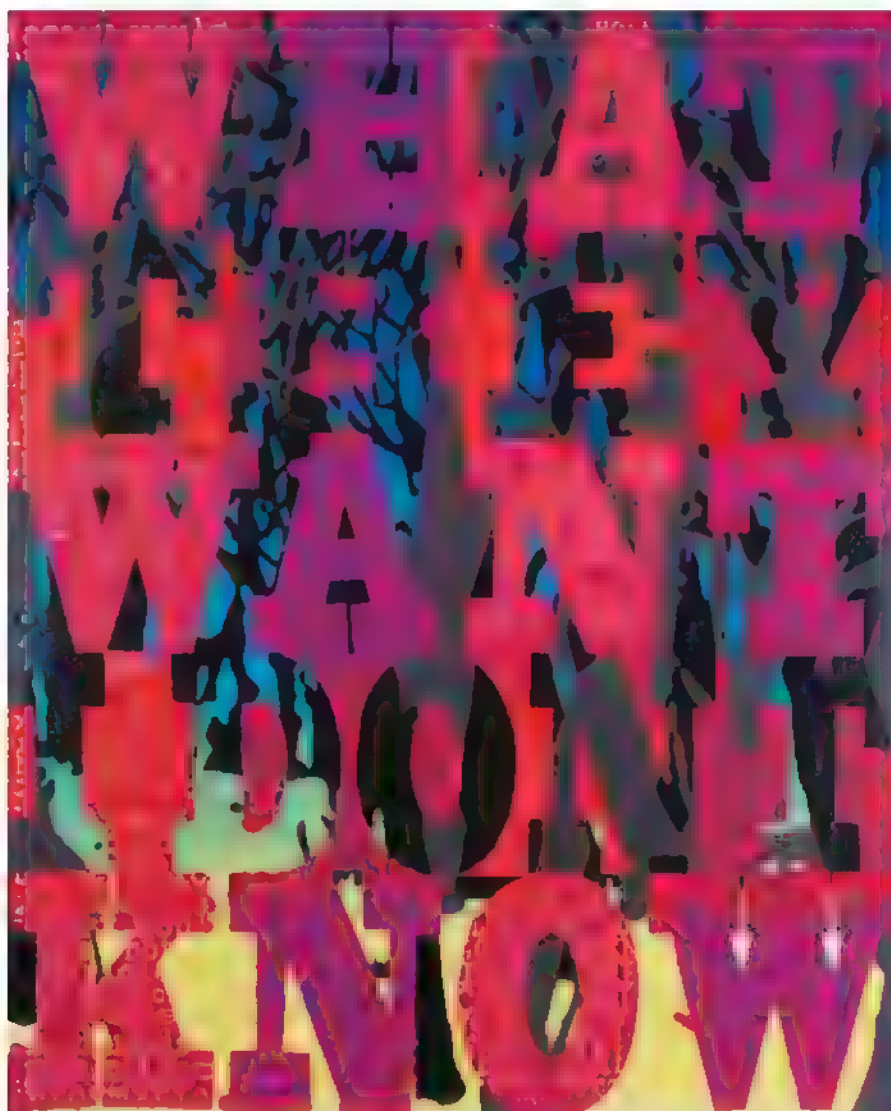
- Peggy Cooper Cafritz
Schomburg Center for Research in Black Culture

Interweaving memory, autobiography, and history, my mixed-media work explores the transformative girlhood experiences that shape the people we become and illuminates the complexities of identity. I obsessively deconstruct images of the female body, transforming them into an abstract tableau that represents flux and brings up complicated notions of identity, gender, sexuality, and psychology.

My practice—in both subject matter and studio preparation—is defined by a unique relationship to the body. Utilizing my archive of completed works, I source printed images of my completed paintings to create new images through a regenerative collage process. I recreate symbols that have been prevalent in my work over the past five years and recontextualize them through the use of various painting and printmaking methods.



Smith



Joe Wardwell

What They Want I Don't Know | acrylic on canvas, 60 x 48 inches



Joe Wardwell

There Was a Time, There Was a Place, There Was a Reason | acrylic on canvas, 60 x 48 inches

Joe Wardwell

Boston, MA

917.744.7957 (LaMontagne Gallery)

joe@joewardwell.com / www.joewardwell.com / @joe_wardwell

b. 1972 Chapel Hill, NC

Education

- 1999 MFA, Boston University, Boston, MA
1996 BFA, University of Washington, Seattle, WA
BA, University of Washington, Seattle, WA

Solo Exhibitions

- 2017 *Hello America: 40 Hits from the 50 States*, MASS MoCA, North Adams, MA
2015 *Down from Day One*, Giampietro Gallery, New Haven, CT
2014 *Party Over*, LaMontagne Gallery, Boston, MA
2013 *As We Go Up We Go Down*, Prole Drift Gallery, Seattle, WA
2011 *Untied We Stand*, Heskin Contemporary, New York, NY

Group Exhibitions

- 2015 *This Is Boston Not L.A.*, Zevitas Marcus, Culver City, CA
2014 *Language as Inspiration: Works from deCordova's Collection*, DeCordova Sculpture Park and Museum, Lincoln, MA
2009 *Contemporary Outlooks: Seeing Songs*, Museum of Fine Arts, Boston, Boston, MA

Publications

- 2014 "No Shorthand for Wardwell's Feisty Effects," *Boston Globe*, July 1
2013 "Words and Images Conjure New Meaning in Joe Wardwell's Paintings," *Seattle Times*, April 26
2006 "Joe Wardwell," *Artforum*, vol. 45, #3, pp. 302-3, November

Collections

Museum of Fine Arts, Boston
DeCordova Museum and Sculpture Park

Represented by

LaMontagne Gallery, Winchester, MA
Giampietro Gallery, New Haven, CT

My paintings integrate landscape, text, musical allusions, and abstraction to investigate myths about "nature" and national identity in the United States. The landscape images that I use inevitably allude to an end or irrevocable change in "nature" as we know it.

The large text fragments I use are lyrics from rock songs, which are taken out of their original context to allow for new interpretations that illustrate an alternative American cultural consciousness. By inserting painted text into the landscapes, I undermine the traditional heroic cultural connotations of the landscape and suggest a different narrative.

Looking at America through the layered lenses of landscape imagery, abstraction, political slogans, and rock lyrics, my paintings invite a more contemplative, nihilistic, foreboding, or oblique reading.



Wardwell



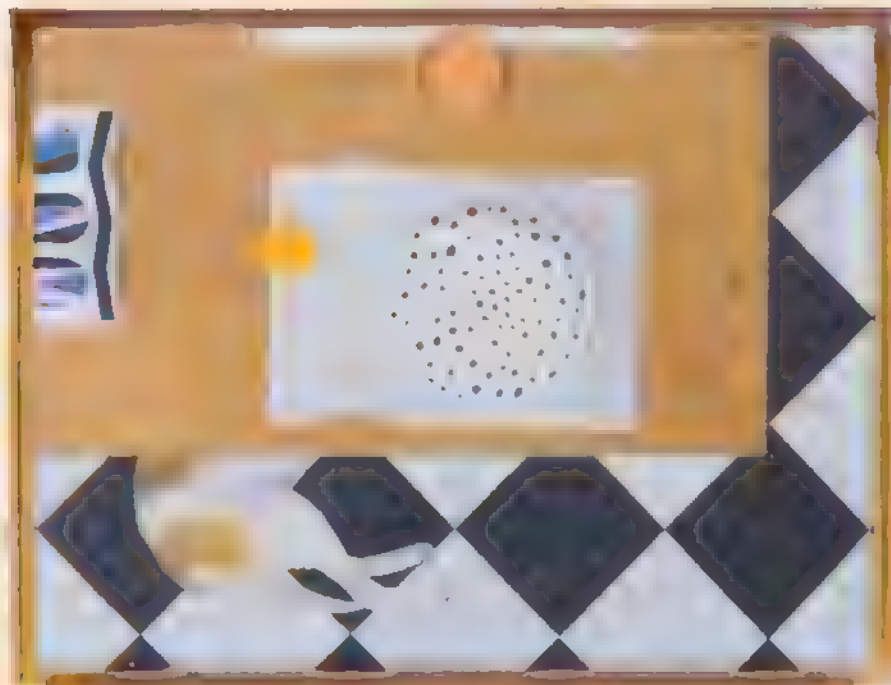
Justin R. Webb

Sleeping Bear, Reflection, Window, Cat | oil on canvas, 8 x 10 inches



Justin R. Webb

Orange, Reflection, Painting, Oasis, Drama, Rose, Chair, Interior | oil on canvas, 9 x 11 inches



Justin R. Webb

Orange, Matisse, Dog Legs, Kitchen Table Setting | oil on canvas, 6 x 8 inches

Justin R. Webb

Philadelphia, PA

justinrwebb@me.com / www.justinrwebb.com / @akeswale

b. 1982 Detroit, MI

Education

- 2008 Pennsylvania Academy of the Fine Arts, Philadelphia, PA
2006 Kendall College of Art & Design of Ferris State University,
Grand Rapids, MI

Solo Exhibitions

- 2016 *Interior: Spring/Summer 2016*, Central Tattoo Studio,
Philadelphia, PA
2015 *Window on Broad Project Space*, Rosenwald-Wolf Gallery,
The University of the Arts, Philadelphia, PA
2014 *Challenge One – 47th Annual Wind Challenge Exhibition
Series*, Fleisher Art Memorial, Philadelphia, PA

Group Exhibitions

- 2017 *Enormous Tiny Art #22*, 2017 Nahcotta, Portsmouth, NH
Jump Cut, Fjord Gallery, Philadelphia, PA
Planted a Thought, Gross McCleaf Gallery, Philadelphia, PA
2016 *The Thing Itself*, Coop Gallery, Nashville, TN
Philadelphia Painters, The Marlin and Regina Miller Gallery,
Kutztown University, Kutztown, PA
2015 *Enormous Tiny Art 18*, Nahcotta, Portsmouth, NH
Perpetual Insight, The Galleries, Concord, NC
The Woodmere Annual: 74th Juried Exhibition,
Woodmere Art Museum, Philadelphia, PA
Introductions, Trestle Gallery, Brooklyn, NY

I create domestic spaces infused with props that are intended to trigger memory. I set a stage and construct the framework in which act on will take place, or has already. My interest is in the formation of narratives through the mise-en-scène, passages of visual rest, and timeless moments that shift between observation and memory.

Webb





Robin F. Williams

Burn | acrylic, oil, and oil stick on canvas, 50 x 48 inches



Robin F. Williams

Bottom Feeder | acrylic and oil on canvas, 50 x 38 inches



Robin F. Williams

Spa Night | acrylic and oil on canvas, 96 x 90 inches

Robin F. Williams

Brooklyn, NY

212.647.1044 (P•P•O•W Gallery)

robinwilliamsart@gmail.com / www.robinfwilliams.com / @robinfrancescawilliams

b. 1984 Columbus, OH

Education

2006 BFA, Rhode Island School of Design, Providence, RI

Residency

2011 MacDowell Colony Fellowship, Peterborough, NH

Solo Exhibitions

2017 *Your Good Taste Is Showing*, P•P•O•W Gallery, New York, NY

2014 *Sons of the Pioneers*, P•P•O•W Gallery, New York, NY

2011 *Rescue Party*, P•P•O•W Gallery, New York, NY

2008 *After Birth*, Jack the Pelican Presents, Brooklyn, NY

Group Exhibitions

2017 *A Space for Thought*, Brand New Gallery, Milan, Italy

Post Analogue Painting II, The Hole, New York, NY

2016 *Et Arcadia Ego*, New Museum Los Gatos, Los Gatos, CA

The Woman Destroyed, P•P•O•W Gallery, New York, NY

2014 *Sargent's Daughters*, Sargent's Daughters, New York, NY

Award

2010 Brooklyn Academy of Music Spring "Playbill Artist"

Publications

2017 "What to See in New York Art Galleries This Week,"

New York Times, November 3

"Goings on About Town," *New Yorker Magazine*,

November 6

2016 "Robin F. Williams: Hero Painter," *Juxtapoz*, July 18

2014 "Dreaming of Fluorescent Men," *Hyperallergic*, March 5

Represented by

P•P•O•W Gallery, New York, NY

My work exists at the intersection of genre painting and portraiture. Most recently, my subjects are fictional women in unexpected or awkward poses. They provide the viewer with a dark but humorous version of their most culturally valuable attributes (sex appeal, youth, style, grace). In doing so, the figures expose the backhanded offer of limited power these traits promise to women.

The surfaces within a given work shift greatly in texture and application, ranging from oil to airbrush to stained raw canvas. Each painting is an assemblage of dueling edges, approaching some form of realism or surrealism. The surface contradictions nod to the content: female bodies in conflict with their unsanctioned desires. By using the language of 1970s print advertisements, I aim to reinterpret this imagery, previously appropriated from art history, for a contemporary take on female sexuality.



Williams



Randy Wray

Res duum | oil on linen, 90 x 78 inches



Randy Wray

Spark Plug | oil on linen, 90 x 78 inches



Randy Wray

Incubator | oil on linen, 90 x 78 inches

Randy Wray

Brooklyn, NY

studio@randywray.net / www.randywray.net / @randywraynyc

b. 1965 North Carolina

Education

- 1990 Skowhegan School of Painting and Sculpture, Madison, ME
- 1987 BFA, Maryland Institute College of Art, Baltimore, MD

Solo Exhibitions

- 2016 *Different Roads - Same Destination*: Arthur Simms & Randy Wray, Dorsky Gallery, Long Island City, NY
- 2003 Weatherspoon Art Museum, Greensboro, NC
- 1995 Galleria Camargo Vilaça, São Paulo, Brazil

Group Exhibitions

- 2016 *Objecty*, Tibor de Nagy Gallery, New York, NY
- 2005 *Greater New York*, MoMA PS1, Long Island City, NY

Awards

- 2015 NYFA Fellowship Painting
- 2013 Adolph & Esther Gottlieb Grant
- 2011 Marie Walsh Sharpe Art Foundation Space Program
- 2002 John Simon Guggenheim Fellowship

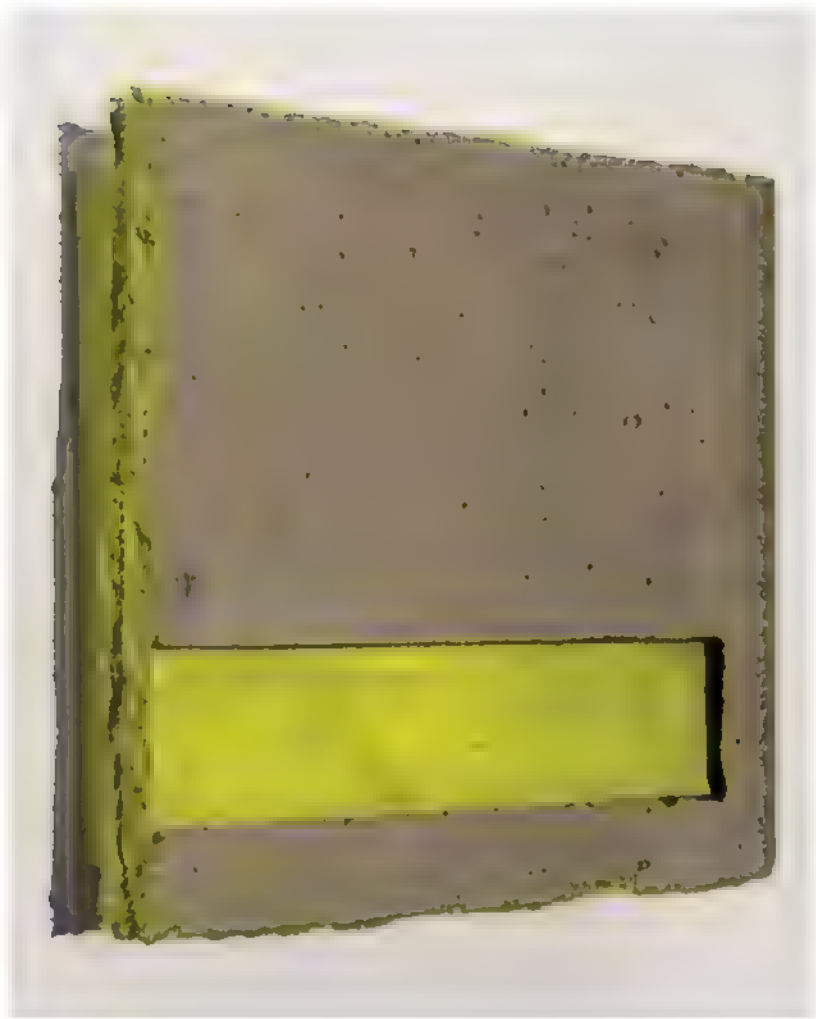
Collections

- Art Institute of Chicago
- Columbus Museum of Art
- Greenville County Art Museum
- Museu de Arte Moderna
- Weatherspoon Art Museum

I make both paintings and sculptures, and approach them in a similar way. Guided by intuition, I slowly build works by adding and subtracting elements until I discover forms that interest me. During this process, new layers of information don't always completely cover previous gestures, and traces of earlier lines and colors create trails of my exploration. Although my works are nonobjective, they can function as Rorschach tests, at times evoking figures, floral bouquets, or rock formations (animal, vegetable, mineral), depending on the viewer's inclination. I strive to create paintings and sculptures that are highly specific but not overdetermined. They are first and foremost new facts to be experienced.

Wray





Leon Wen Xu

Shyned Up | acrylic and reflective tape on cement panel, 9 x 9 inches



Leon Wen Xu

Without Invitation | acrylic and industrial marker on wood panel, 7 x 5 inches



Leon Wen Xu

Wealthy but unhealthy acrylic and spray paint on canvas panel, 32 x 48 inches

Leon Wen Xu

Philadelphia, PA
leonwenxu@gmail.com / www.leonwenxu.com / @moderndayconfucius

b. 1995 Zhongshan, China

Education

- 2018 University of Pennsylvania, Philadelphia, PA
- 2017 Pennsylvania Academy of the Fine Arts, Philadelphia, PA

Group Exhibitions

- 2017 *Idle Hands*, Pilot+Projects Gallery, Philadelphia, PA
Annual Student Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Found, Little Berlin Gallery, Philadelphia, PA
- 2016 *3rd Annual Emerging Talent*, Seraphin Gallery, Philadelphia, PA
Surface Tension, Great Far Beyond Gallery, Philadelphia, PA
Origins, Crawford Gallery, Chestnut Hill Academy, Philadelphia, PA
Crosscurrents, Pennsylvania Academy of Fine Arts, Philadelphia, PA
- 2015 *Philly Art Schools Group Exhibition*, University of the Arts, Philadelphia, PA
Feels 3, Wine and Bowtie at American Steel Studios, Oakland, CA

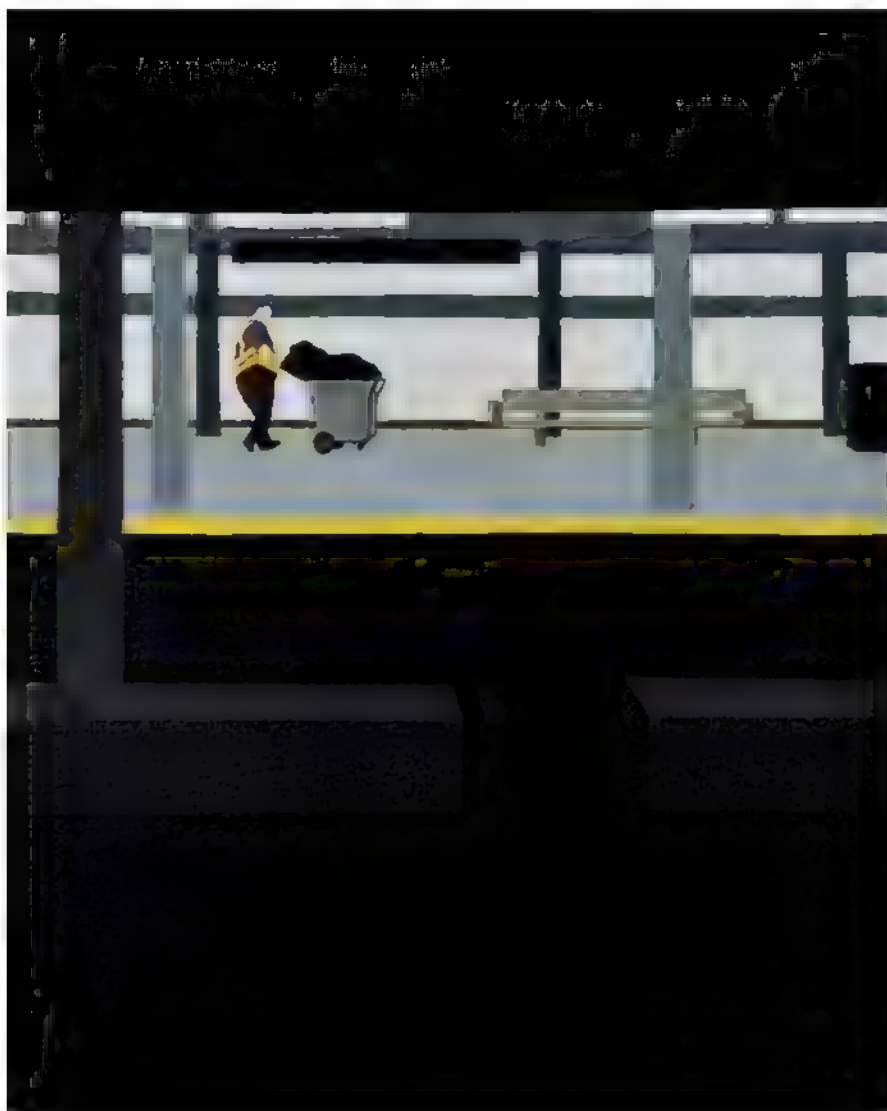
Awards

- 2016 John Galasso Memorial Prize
James P. Bonelli, Jr., Memorial Prize
The Mindel Caplan Kleinbard Award
- 2012 3rd Place Winner, Congressional Art Competition

My paintings are snapshots of my everyday life experiences. As a graffiti writer, my visual perception of the world around me has been molded to observe and absorb that which others do not. I appreciate visual moments that exist naturally and unintentionally. Gentrification has led to many deconstructions and reconstructions in my environments. These evolving changes leave a lot of beautiful history or signs of the future that I capture visually. I recreate these certain moments with references and my feelings toward these environments. Through my work, I create tools to help my audience slow down and see the visual history of the places I have captured.

nX





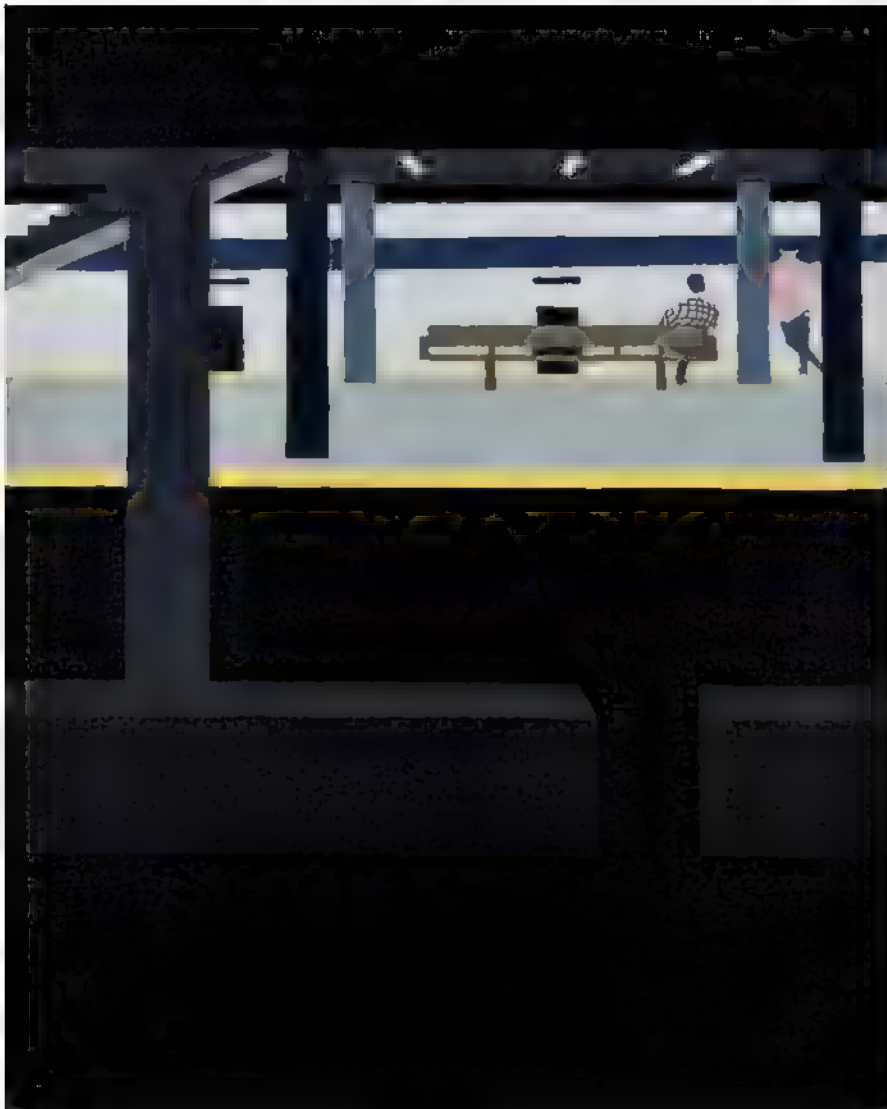
Gwen Yip

NYC Subway #2 | acrylic on canvas, 30 x 24 inches



Gwen Yip

NYC Subway #1 acrylic on canvas, 34 x 23 inches



Gwen Yip

NYC Subway #3 | acrylic on canvas, 30 x 24 inches

Gwen Yip

Westfield, NJ

gwenyip@gmail.com / www.gwenyip.com / @gwen yip

b. 1979 Hong Kong, China

Education

2010 Central Saint Martins College of Art and Design,
London, England

Group Exhibitions

- 2017 *32nd Chelsea International Fine Art Competition*,
Agora Gallery, New York, NY
- 2012 *Oxfam One-Seventh Exhibition*, Edge Gallery,
Hong Kong, China
- 2011 *Passion for Art*, Hong Kong Arts Centre, Hong Kong, China
Desire, The Portman Gallery, London, England
Devour, *The Emerging Artists Exhibition*, Battersea Evolution,
London, England

Award

2017 *32nd Chelsea International Fine Art Competition*

In my paintings, I show people who are alone, even in the middle of the city. They are isolated, lost in their own thoughts or walking away from the viewer, I also reveal the emptiness of the streets and subway platforms where they are. I use strong colors and clean lines to give each painting a simplicity that both makes us feel the silence of city life and creates its own inner beauty

Yip



Editor's Selections



The following sections presented in alphabetical order

Biographical information has been edited

Prices for available work may be found on p176



Delphine Hennelly

Run through the Fiesta | oil on canvas, 72 x 60 inches



Delphine Hennelly

In Arcadia There I Go | oil on canvas, 72 x 60 inches



Delphine Hennelly

Her Choice Her Tears oil on canvas, 72 x 60 inches

Delphine Hennelly

New York, NY

delphinehennelly36@gmail.com / www.delphinehennelly.com / @delphinehennelly

b. 1979 Vancouver, Canada

Education

- 2017 MFA, Rutgers University, Rutgers, NJ
- 2002 BFA, The Cooper Union, New York, NY

Residencies

- 2014 NARS Residency, Brooklyn, NY
- 2003 Paintings Edge Residency, Idyllwild, CA

Professional Experience

- 2017 Part-time Lecturer, Rutgers University, Rutgers, NJ
- Adjunct Lecturer, Brooklyn College, Brooklyn, NY

Group Exhibitions

- 2017 *Pre-Verse*, St. Charles Projects, Baltimore, MD
- Borrowed*, Spaceworks, Brooklyn, NY
- Missing Me One Place Search Another*, TlArts, Brooklyn, NY
- Settling the Ghost*, Standard Projects, Hortonville, WI

Awards

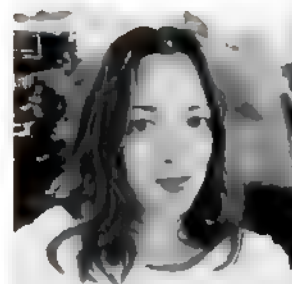
- 2017 John I. Bettenbender Memorial Performance Award
- 2016 Tepper Scholarship
- 2001 Elizabeth Greenshields Foundation Award
- 1999 Elizabeth Greenshields Foundation Award

Publication

- 2017 "Interview with Painter Delphine Hennelly," *BODY* online, January 13

I am interested in the use of a pastel palette suggesting a playful levity while subverting the trope of its gendered proclivity. Flower garlands decorate but also act as a foil—to distract. Stones lock the picture plane in place like paper weights. These motifs, along with the colors I choose, formally build a ligature from which to hang the image. Within this framework, repetition and decoration, either masking or unmasking, offer a multiplicity of possible interpretations. In her text titled "Patterns, Grids, and Painting," published in *Artforum* in 1975, Amy Goldin states "Pattern is basically antithetical to the iconic image, for the nature of pattern implicitly denies the importance of singularity, purity, and absolute precision." I enjoy seeing how far I can subvert the icon, ridding it of a singular meaning.

Hennelly





Ryan Nord Kitchen

Last Winter | oil on linen, 24 x 21 inches



Ryan Nord Kitchen

Dusk | oil on linen, 24 x 21 inches



Ryan Nord Kitchen

Moonlit Path | oil on linen, 24 x 21 inches

Ryan Nord Kitchen

New York, NY

212.375.8043 (Nicelle Beauchene Gallery)

www.ryannordkitchen.com

b. 1988 Eden Prairie, MN

Education

2014 MFA, Maryland Institute College of Art, Baltimore, MD

2011 BA, Luther College, Decorah, IA

Solo Exhibitions

2018 *Landscape Paintings*, Nicelle Beauchene Gallery, New York, NY

2016 *Winter Paintings*, Nicelle Beauchene Gallery, New York, NY

2015 *Summer Paintings*, Terrault Contemporary, Baltimore, MD
Paintings, Galleri Jacob Bjørn, Aarhus, Denmark

2014 *Polyrhythms*, Amalie Rothschild Gallery, Creative Alliance, Baltimore, MD

Group Exhibitions

2017 *Riot Act*, Gangway NPT Gallery, Newport, RI
Selected Works from the Bech Risvig Collection,
Huset for Kunst og Design, Holstebro, Denmark

2016 *Salt Talk*, Auto Body, Bellport, NY
35 Works on Paper, BEERS London, London, England
The Clear and the Obscure, Lulu, Mexico City, Mexico
Mother Popcorn, Big Medium, Austin, TX
Jon Pilkington, Ryan Nord Kitchen, Stefanie Heinze,
Rod Barton, London, England

2015 *Hands Off*, NAM Project Milano, Milan, Italy

Publication

2016 "Review: Ryan Nord Kitchen: Small Abstracts, Big Impact,"
New York Times, April 29

Represented by

Nicelle Beauchene Gallery, New York, NY

My paintings build on the work of my predecessors; Lois Dodd, Marsden Hartley, Paul Cézanne, to cite a few. Shuttling between abstraction and representation, my canvases' inclination toward pure gesture is refuted by their reference to the natural world, both archetypal and impressionistic. Through the rhythmic play and integration of fragmentary linear and planar elements, I work toward cultivating a contemporary and unique vernacular.

My practice resides somewhere between drawing and painting. Through the use of flattened volumes, shallow depth of field, and the tension created by heightened formal contrasts (figure and ground, surface and depth), I advocate for the continuation of modernism's distrust of mimesis, while acknowledging abstraction's need for realism as counterpoint. If seemingly improvised, each mark is indeed measured, informed by both my own experience of nature and my ongoing investigation of formal composition. Cumulatively, the works construct a lexicon of vistas, moonlit gardens, sunlit pathways, and river views that encourages a reverent, if idiosyncratic, reading of the American landscape.





Mel Reese

Civil Rights | acrylic and spray paint on canvas, 42 x 25 inches



Mel Reese

M sogyny | acrylic and spray paint on canvas, 42 x 25 inches



Mel Reese

Racism | acrylic and spray paint on canvas, 42 x 25 inches

Mel Reese

Brooklyn, NY

mreese_art@icloud.com / www.melreese.com / @melaniereese

b. 1991 Livingston, NJ

Education

- 2017 MFA, School of Visual Arts, New York, NY
- 2014 Post-Baccalaureate Certificate, San Francisco Art Institute, San Francisco, CA
- 2013 BS, Skidmore College, Saratoga Springs, NY

Residency

- 2017 Vermont Studio Center, Johnson, VT

Solo Exhibitions

- 2017 SSS#23, R&D Studios, Bushwood, NY
4 Trumps, Suzette LaValle, Brooklyn, NY

Group Exhibitions

- 2017 *Unicode*, SVA Exhibition, Flatiron Gallery, New York, NY
Cognitive Dissidence, *Thesis Exhibition*, SVA MFA Fine Arts, Brooklyn, NY
The Map Is Not the Territory, SVA MA Curatorial Practices, Pfizer Building, NY
58th Long Island Artist Exhibition, Art League of Long Island, Jeanie Tengelsen Gallery, Dix Hills, NY
!!!Girls Gone Wild: NastyWomanEdition!!!, R&D Studios Bushwood, Ridgewood, NY
- 2016 *ARTIFICIAL FRILLS*, Cloying Parlor, Brooklyn, NY
Breach, Rabbit Hole Studio, Brooklyn, NY
- 2015 *Remember Me Offline*, SVA MA Curatorial Practice, New York, NY

Publications

- 2017 "NYC," *Vellum Magazine*, fall/winter
- 2016 "Women's Lib: Melanie Reese Talks Abstract Art," *THE KIND*, June 29

I am an observational artist who paints abstractly. In this series, I create minimalist paintings by layering lines and organic forms on canvas. Paint is applied in large, sweeping gestures that are physically laborious—tracing the movements of my body. These forms are both accentuated and complemented by lines that are applied with spray paint—a symbolic medium for marginalized groups. Both the forms and spray-painted lines are meant to interact with the frame of the painting, so the edge of the canvas itself becomes a line demarcating the limits of the work. The result is a tension between the sharper geometric edge of the canvas and the smoother organic forms that interact with it. This tension, along with the symbolic nature of the lines themselves, which are inspired by my everyday observations of the struggles faced by women, echoes the fight against social and legal forms of oppression. My paintings allow me to engage with these issues and add my own distinctive female voice to this collective, ongoing struggle.

Reese





Cole Sayer

Break (Photosynthesis) | acrylic, Flashe, watercolor, and India ink on linen, 41 x 32.5 inches



Cole Sayer

Hands (Couple Jogging) | acrylic, Flashe, watercolor, and India ink on linen, 41 x 32.5 inches



Cole Sayer

Famines (Photosynthesizing) | acrylic, Flashe, watercolor, and India ink on linen, 41 x 32.5 inches

Cole Sayer

Brooklyn, NY
212.574.8152 (JTT)
@colesayer

b. 1984 Nashville, TN

Education

- 2015 MFA, Columbia University, New York, NY
- 2008 BFA, Maryland Institute College of Art, Baltimore, MD

Solo Exhibitions

- 2016 *Wicked*, JTT, New York, NY
- 2015 *Frankenstein*, David Petersen Gallery, Minneapolis, MN
- 2012 *We should have ended it all there in the Hamptons on acid like we said we would*, JTT, New York, NY
- 2011 *Good Place and No Place*, Karma, New York, NY

Group Exhibitions

- 2017 *The Coverly Set*, Sargent's Daughters, New York, NY
- 2015 *Continuous Surfaces*, Andrea Rosen Gallery, New York, NY
Columbia MFA Thesis Exhibition, Fisher Landau Center for Art, Queens, NY
- 2013 *Gattaca*, Michael Jon Gallery, Miami, FL
- 2011 *Karma*, White Flag Projects, St. Louis, MO

Represented by

JTT, New York, NY

I use 3-D software to layer images over computer-generated models. The resulting design is made into a painting. This technique of mapping one image onto another has a formal conceit I'm attracted to: through a subtle shift in perspective a thing can appear totally different than it did before. It's impossible to see both perspectives at the same time, requiring that you reorient your position for the other perspective to become clear. Like staring at a Magic Eye pattern until an image emerges, the shift is very dramatic. You can clearly pinpoint when you change your mind.



Sayer



Eleanor Swordy

First Time oil on canvas, 48 x 60 inches



Eleanor Swordy

Just Sleeping | oil on canvas, 48 x 60 inches



Eleanor Swordy

How It Was | oil on canvas, 36 x 48 inches

Eleanor Swordy

New York, NY

323.790.4882 (Moskowitz Bayse)

www.eleanorswordy.com

b. 1987 Paris, France

Education

2010 BFA, The Cooper Union, New York, NY

Solo Exhibitions

2018 Moskowitz Bayse, Los Angeles, CA

2017 *EXPO Chicago*, w/ Moskowitz Bayse, Chicago, IL

Who Died?, Moskowitz Bayse, Los Angeles, CA

Home Invader, Full Haus, Los Angeles, CA

Group Exhibitions

2016 *Finger Food*, The Hand, New York, NY

Enlarged Fern, Moskowitz Bayse, Los Angeles, CA

2015 *Face It*, Full Haus, Los Angeles, CA

2014 *Sadan ser bla maerker ud i himlen*, TYS Gallery,
Copenhagen, Denmark

2012 *Jamboree*, The Old School House, New York, NY
Brucennial 2012: Harder. Better. Fasterer. Strongerer.
159 Bleeker St, New York, NY

2011 *The Cocktail Party*, ABC No Rio, New York, NY
The Hand Presents: Public Sculpture, 1117 Dekalb,
Brooklyn, NY

2010 *A Slow Evening with Slow School*, Robert Goff Gallery,
New York, NY
Mise en Place, Recess Gallery, New York, NY

Award

2008 Rothenberg Travel Fellowship

Represented by

Moskowitz Bayse, Los Angeles, CA

My paintings depict my surroundings once they have been processed by my imagination and translated into paint. I choose the subject matter with the quality of this medium in mind, so that what I convey straddles illusionistic space and a coagulated world. The languid nature of the images reinforces this connection by drawing attention to the physical properties of the material.

I pose the represented figures to emphasize allegorical gesture and shift the narrative focus toward symbolism. Nodding to the historical precedent of paintings behaving as relics of the time in which they were made, this work develops a fresh mythology for the modern word.

Swordy



Pricing

Prices published here, for the most part, represent the current price for a work established by the artist or his/her gallery. If a work has been sold prior to publication and a price is shown here, it represents the price the work would command if it were available at the time this book is produced (February - March 2018).

Paolo Arao

p14 \$1,800 p15 \$1,800 p16 \$1,800

Aglaé Bassens

p18 \$2,000 p19 \$2,200 p20 \$1,500

Morgan Blair

p22 POR p23 POR p24 POR

Julia Bunn

p26 \$3,500 p27 \$2,500 p28 \$1,100

Loren Andrew Burke

p30 \$1,000 p31 \$800 p32 \$400

Sedrick Chisom

p34 NFS p35 \$4,000 p36 \$3,000

Chomz

p38 \$4,000 p39 NFS p40 \$4,500

Matthew Cole

p42 \$7,000 p43 \$1,200 p44 \$1,800

Sarah Coote

p46 POR p47 POR p48 POR

Corydon Cowansage

p50 \$1,500 p51 NFS p52 NFS

Benjamin Degen

p54 POR p55 POR p56 POR

Peter Demos

p58 POR p59 POR p60 POR

Sean Downey

p62 \$9,000 p63 \$9,000 p64 \$9,000

Allison Gray

p66 POR p67 POR p68 POR

Heidi Hahn

p70 POR p71 POR p72 POR

Kenichi Hoshine

p74 NFS p75 \$12,000 p76 NFS

Annette Hur

p78 \$5,000 p79 \$2,300 p80 \$2,300

Tomashi Jackson

p82 POR p83 POR p84 POR

Royal Jarmon

range of prices: \$2,000 - \$6,000

Sarah Lubin

p90 \$5,000 p91 \$5,000 p92 \$5,000

Kimo Nelson

p94 POR p95 POR p96 POR

Tammy Nguyen

p98 \$8,000 p99 \$6,000 p100 \$3,000

Maia Cruz Palileo

range of prices: \$3,500 - \$22,000

Anthony Palocci Jr.

p106 \$1,200 p107 \$1,200 p108 \$1,200

Dana Powell

p110 POR p111 POR p112 POR

Karen Schifano

p114 \$1,800 p115 \$1,800 p116 \$1,800

Erik Schoonebeek

p118 \$1,200 p119 NFS p120 \$3,000

Travis K. Schwab

p122 \$6,500 p123 \$2,800 p124 \$1,800

Alexandria Smith

p126 \$15,000 p127 NFS p128 \$30,000

Joe Wardwell

p130 \$12,000 p131 \$12,000 p132 \$9,500

Justin R. Webb

p134 \$400 p135 NFS p136 \$300

Robin F. Williams

range of prices: \$10,000 - \$30,000

Randy Wray

p142 POR p143 POR p144 POR

Leon Wen Xu

p146 \$400 p147 \$180 p148 \$1,200

Gwen Yip

p150 \$5,000 p151 \$5,000 p152 \$5,000

Delphine Hennelly

p156 \$7,000 p157 NFS p158 NFS

Ryan Nord Kitchen

p160 NFS p161 NFS p162 NFS

Mel Reese

p164 \$1,200 p165 \$1,200 p166 \$1,200

Cole Sayer

p168 \$5,500 p169 \$5,500 p170 \$5,500

Eleanor Swordy

p172 NFS p173 NFS p174 NFS



New
American
Paintings

\$20